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ABSTRACT

The goal of this practicum was to increase the number of students enrolled in the middle school and high school chorus. A secondary goal was to introduce teachers to group process, as a method of writing curriculum. To meet both ends, the subject of recruitment was incorporated into the curriculum plan. The practicum was conducted in a public school system located in a suburban community, along the northeastern Atlantic coast. Current enrollment in the public school system is 5,050 students. A program was designed that allowed teachers to modify the curriculum incorporating recruitment ideas. The program began in the spring after fall registration and continued into the summer with a curriculum committee that correlated the choral curriculum to the general music curriculum. The fall term began with a sharing of new ideas on recruitment, the use of higher levels of educational objectives, and evaluation techniques. Teachers were asked to list skills needed to maintain high standards of choral music. These skills, which included ideas on recruitment were later discussed, and using consensus, were transformed into educational objectives. After 10 months of implementation, most of the results of the practicum were favorable. Enrollment in choral ensembles increased and teachers demonstrated that by using a logical progression of brainstorming, consensus, implementation, and modification, a group process curriculum could be developed. Eleven tables are included; 13 appendices are attached. (Contains 60 references.) (Author/LBG)

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# Increasing Middle School and High School Enrollment In Choral Groups by Developing a Revised Curriculum Through Cooperative Group Process

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David Weintraub

Cluster 36

A Practicum II Report Presented to the
Ed.D. Program in Early and Middle Childhood
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Education

NOVA UNIVERSITY

1992

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Approved:

April 2, 1992
Date of Final Approval of Report

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This practicum is lovingly dedicated to the writer's mother who passed away during its implementation.

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## ABSTRACT

Increasing Middle School and HIgh School Enrollment In Choral Groups by Developing a Revised Curriculum Through Cooperative Group Process. Weintraub, David., 1992: Practicum II Report, Nova University, Ed.D. Program in Early and Middle Childhood. Descriptors: Music/Music Education/Music Teachers/Singing/Choral Music/Curriculum Development/Group Dynamics

The goal of this practicum was to increase the number of students enrolled in the middle school and high school chorus. A secondary goal of the practicum was to introduce group process as a method of writing curriculum to teachers. To meet both ends the subject of recruitment was incorporated in the curriculum plan.

The writer designed a program which allowed teachers to modify the curriculum incorporating recruitment ideas. The program began in the spring after fall registration and continued into the summer with a curriculum committee that correlated the choral curriculum to the general music curriculum. The fall term began with the writer sharing new ideas on recruitment, the use of the higher levels of educational objectives, and evaluation techniques. Teachers were asked to list skills needed to maintain high standards of choral music. These skills, which included ideas on recruitment were later discussed, and using consensus, were transformed into educational objectives.

After ten months of implementation, most of the results of the practicum were favorable. Enrollment in choral ensembles increased and teachers demonstrated that by using a logical progression of brainstorming, consensus, implementation, and modification, a group process curriculum could be developed.


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# CHAPTER I

# INTRODUCTION

## Description of Work Setting and Community

This practicum was conducted in a public school system located in a suburban community, along the northeastern Atlantic Coast. The township area of the school system encompasses 25.8 square miles and is equidistant between two major eastern cities.

The school system serves a population of approximately 45,000. Unlike the surrounding townships, whose populations are nearly all white, the community has a large and unique ethnic variety. Blacks and Hispanics constitute one in four residents of the community. A large Hassidic population of over 4,000, which educates its youth in non-public schools, also resides in the town. Residential growth is continuing, noted especially in the construction of new apartments and condominiums. Hassidics and Hispanics are the fastest growing segments in the population (Argote-Freyre, 1989).

The current enrollment in the public school system is 5,050 students. They are housed in one high school, one middle school, one central sixth grade and four elementary schools grades K-5. The district's master plan calls for continued growth in school

enrollment through the year 1996. Bearing these future needs in mind, a referendum was passed in 1987 to close the central sixth grade facility and build annexes to three of the existing K-5 buildings. Construction was scheduled to begin by early 1989, but was delayed until late 1990. The closing date of the central sixth coincided with the end of the 1990-1991 school year. In addition to the public school system, the district operates one of the largest community education programs in the state. These programs include evening enrichment classes, alternate high school degree programs, as well as special events and travel opportunities for seniors. Another feature of the public school system is the latch key program created due to the large number of children who daily return from school to empty homes.

The racial makeup of the school district population differs greatly from that of the township. The township's population is approximately 67% white, 13.6% black, 8.4% Hispanic, and 1% other, while the public school racial breakdown is 42% white, 20% black, 37% Hispanic, and 1% other. The differentiation comes not only from those families who send their children to parochial schools, but from the fact that the large Hassidic population sends its 1,900 children to no less than nine schools operated by members of their community. In fact, the non-public school enrollment is 2,970, more than half of all the township's children.

The school district is administered by a seven member publicly elected school board, which appoints a superintendent and two

assistant superintendents. Tensions between the Board of Education and both the superintendent and teachers have historically been common. The current state of affairs finds both the administration and teachers working without a contract and the state reducing the needed aid to maintain current standards.

The township is home to an industrial park of 151 companies. These various industries employ 9,000 individuals (Lakewood, 1989). Many working parents of public school children are employed within this large employment base.

The township has completed a six million dollar downtown improvement plan, including renovations of the historic district, new store frontery and the installation of antique street lighting. The urban renewal has been accompanied by the continued success of community intervention groups, whose leaders are comprised of members of the National Association for the Advancement of Colored People (NAACP), the police and religious leaders (Argote-Freyre, 1989).

## Writer's Work Setting and Role

The writer of this practicum is one of a staff of twelve music teachers in the district, six of whom teach instrumental music and six, like the writer, who teach vocal music. The writer is responsible for the musical education of approximately 200 out of 2100 students who attend either the middle or high school.

The writer is responsible for the direction of both the seventh and eighth grade choruses in the middle school, as well as the

concert choir in the high school. The writer was voluntarily transferred to this position to increase declining enrollment, especially in the high school music department. The high school chorus enrollment has dropped from approximately 45 students to no more than 15 full time members over the last 5 years.

Both the seventh and eighth grade choruses meet every day, during school time. However, students are forced to share that time with band, orchestra and in some cases foreign languages or reading. The high school chorus also meets daily, during school time. Its size increases twice a week with the inclusion of students from the band program.

The writer is also responsible for the recruitment of sixth graders entering the middle school chorus program, as well as eighth graders entering the high school program. This challenge is often daunting, because of the variety of classes offered at the secondary level, which compete with the music program.

Annually, two major concerts are given by the writer; a holiday concert, sometime in December, and a spring concert given sometime in May or early June. One set of concerts is required in each of the district's schools. Ancillary concerts are performed for local community groups, senior citizens, nursing home patients, and on occasion, sports events.

Finally, the writer also teaches voice classes in the high school. While these classes are not associated with the concert choir, they provide students with the personal attention needed to cultivate the art of singing as well as introducing them to the repertoire of

serious music and that of musical theatre.

Both the voice classes and chorus are staging grounds for the annual high school Broadway musical, performed in the spring. As of this writing, the high school has not undertaken such a major task in about four years, due to declining enrollment in the performing arts classes. The district has provided funds so that this annual event may return in the spring of 1992.

Involved in the practicum will be the six vocal music teachers in the district, as well as approximately 600 children in the various choruses the six teachers conduct. Four of the these staff members conduct a chorus comprised of fourth and fifth graders. One teacher is responsible for the central sixth grade chorus, and has been previously stated, the writer conducts the three secondary level ensembles. Although this practicum was conducted in partial fulfillment of a doctorate in early and middle childhood education, the high school was included, due to the fact that freshman are usually no older than age fourteen.

The writer's background includes a bachelor of science degree from a major school of music and a master of education degree with an emphasis in choral conducting. The writer holds a certificate to teach music grades K-12, but has taught all grades including college, (both as an adjunct and full-time faculty member) in his 15 years of experience. Besides his public school responsibilities, the writer currently teaches marketing, travel and tourism, and music fundamentals at two local colleges.

# CHAPTER II

# STUDY OF THE PROBLEM

## Problem Description

There has been a severe decline in enrollment of students in both the middle school and high school choruses of the writer's school district. As part of the district-wide music curriculum, students are offered the opportunity to perform in musical ensembles beginning in grade three and continuing until high school graduation. The district's lower elementary schools allow a selected number of children to sing in the chorus in third grade, with an unlimited number of students allowed to join in fourth through sixth grade.

By the end of the sixth grade over 100 students are involved in choral music. As the students move to the middle school (grades seven and eight), they are leaving the music department. The size of both the seventh and eighth grade choruses was nearly half that of the sixth grade. This trend continues on into high school, where even fewer ninth graders enroll for high school chorus. If the problem had occurred in the elementary schools it might not have been so apparent; however in the high school level, where developmentally,

students should be singing four part music (soprano, alto, tenor, and bass) a small ensemble reduces the chances of the ensemble being able to perform many works of music. Inevitably, this will inhibit the adolescent singer from being exposed to a proper musical education.

More diverse ensembles, such as a travel choir, the Broadway musical, the middle school mini-musical, voice classes and private vocal lessons are offered at the middle school and high school level. The combined totals of all of the above groups, however, adds up to less than the sum of all students involved in elementary choral ensembles.

This diversity of the different teaching styles of the six vocal music teachers, combined with the fact that most students will have attended four schools (grades K-5, central 6, 7-8, and 9-12) within one district before high school graduation, has led to the problem of little continuity between ensembles of each level. There was little interaction between teachers and almost none between the secondary music staff and the elementary music staff.

The music teachers of the writer's school district are provided with a curriculum delineating the skills that are to be taught in each grade. The curriculum outlines the objectives for such courses as general music grades K-6, as well as secondary courses, such as music theory, voice class, music history. While many of the skills taught in the above classes are utilized in choral ensembles, students are (1) not required to take any arts course after grade six and (2) these objectives are not specifically delineated for the

choral groups themselves.

The problem reoccurs yearly: students are choosing not to be involved in choral music ensembles in the secondary school. If the problem was solved, a greater number of students would enroll in the seventh grade, eighth grade, and high school choruses.

## Problem Documentation

Evidence of the problem was documented by means of several sources. Enrollment figures for 1986-91, as well as tentative enrollment for the 1991 holiday concert ensembles demonstrates the existence of the problem. While the instrumental program has shown mixed growth, the vocal program has continued to decline.

Table 1

Number of students involved in music ensembles: Grades 6-12

| | Jan. 1986 | Jan.1991 | tentative Sept. 1991 |
|---|---|---|---|
| Sixth grade chorus | 85 | 118 | 100 |
| Seventh grade chorus | 80 | 65 | 60 |
| Eighth grade chorus | 49 | 44 | 24 |
| Seventh grade band | 77 | 71 | 74 |
| Eighth grade band | 60 | 67 | 62 |
| Middle school string orchestra | 22 | 29 | 32 |
| High School band | 110 | 75 | 79 |
| High School chorus | 50 | 19 | 17 |
| High School string orchestra | 24 | 29 | 26 |
| Total for grades 7-12 | 472 | 399 | 372 |

Teachers and guidance counselors have reported that students

graduating from sixth grade may not be electing to be in the seventh grade, eighth grade, or high school choruses due to the lack of recruitment by the previous choral director. The unfamiliarity with the secondary program has been noted in conversations between the sixth grade guidance counselor and his students. The writer also asked the eighth grade counselor, who noted a similar problem with her students. Eighth graders perceived of the high school chorus as an ensemble that performed simple music and was not popular. Counselors on the sixth through eighth grade level also reported hearing comments from students like "music is not important" or "it won't help me to graduate."

At a recent faculty meeting held during the winter of 1990-1991, music teachers in the writer's district discussed the state of affairs in the area of vocal ensembles. The teachers expressed a perception that the high school and middle school choruses are perceived to have a poor reputation. This attitude was stated verbally by both elementary and secondary teachers, in the two areas of vocal and instrumental music. (The writer felt, however, that a chorus of 20 students may be synonymous with a "poor reputation" to the teacher who is able to conduct an ensemble of 50 students.)

Teachers commented to each other, as well as to the district music supervisor, that there was little continuity in the music program. They remarked that there seemed to be two programs, one for the child grades K-6 and one for the child grades 7-12.

Teachers reported that enrollment in the secondary level

performing groups (band, marching band, chorus, travel choir, and orchestra) might have decreased over the last five years, partly due to the lack of course objectives for each level of chorus (grades 4/5, grade 6, grade 7, grade 8, grades 9-12) that would assure that teachers were choosing appropriate music and attempting to maintain enrollment for future grades.

To verify, with hard data, the accuracy of the above verbal comments, the writer created an instrument (see Appendix A) to survey the music education staff on their opinions and current usage of performance standards regarding musical ensembles. The results of the survey confirmed the existence of the problem. Table 2 summarizes the results. Of the twelve music teachers employed by the district, nine noted that they were not satisfied with these standards for ensembles.

Table 2
Approval Rating of Current Performance Standards

| | |
|---|---|
| Total number of music teachers surveyed - | 12 |
| Teachers who approved of current performance standards - | 3 |
| Teachers who did not approve of those standards - | 9 |

At a faculty meeting held during the winter of 1990-1991, music teachers in the writer's district expressed dissatisfaction with the ability of middle and high school musicians to perform

music appropriate to their grade level. These comments were verbally exchanged between music staff members and the fine arts supervisor. (The comments were not offered in malice against the staff member who the writer replaced, but were offered as commentary on the current state of affairs, and the need for immediate improvement.)

## Causative Analysis

The writer feels that there are a number of causes that have helped to contribute to the fact that there was a decline in the enrollment of students for chorus in both the middle and high schools.

In the past, neither the middle school nor high school chorus directors have actively recruited young singers from the elementary school. This may have been due to the fact that there was, until several years ago, always sufficient interest in continuing on in choral music.

Students are offered a large number of choices of academic subjects in the secondary schools, thus reducing one's chance of joining chorus. In the elementary school, students are excused from class to sing for one or two periods per week, yet in the secondary schools, chorus is an elective, which demands one full period each day. The state's demands for required subjects allows students only two electives. (With parental consent, high school students may

waive their right to a lunch period and take three electives.). The previously active music student is now exposed to such classes as print shop, keyboarding and R.O.T.C. as well as foreign languages, home economics and industrial arts, all of which compete for the two elective spaces in the child's schedule.

The writer feels that the lack of written objectives for choral ensembles on each level has caused a fragmented program, with each teacher concerned mainly with his or her group, and not with the continued musical growth of the child. As was noted previously, the writer's district does not maintain a current written course description for performing ensembles.

As time has passed, teachers in their respective schools have developed their style of concert programming, evaluating and recruitment. While one teacher auditions his or her children for chorus, another has open enrollment. Whereas one teacher closely monitors behavior and attendance, another is only concerned with the response from the parents and administration. No standards for appropriate skills have been delineated for each grade level, therefore teachers may perform music not matched to the developmental level of the child.

Due to the general population's perception of the arts as a "frill" or worse, a non-academic endeavor, school districts, such as the writer's have not expended the effort needed in designing music programs based on sound ideas of curriculum development. Quality has often been sacrificed for the goal of having sheer numbers involved in a music program.

The writer's state of New Jersey, currently does not possess standards for musical performance. While other states mandate contests and festivals on all levels, all such events in the state of New Jersey are voluntarily and are arranged either by corporations, individuals, or the New Jersey Music Educators Association.

This lack of respect for the arts was most clearly seen in elementary schools where music teachers rarely get to teach children more than one time per week. Their greatest utility often lies, not in the craft that they teach, but in the preparation time they afford the classroom teacher.

The writer also feels that the fact the school district has never created guidelines for performance has helped to cause the problem. Currently, each of the twelve teachers in the music department evaluates his or her music ensemble by different methods and standards. The writer notes that some teachers may be more concerned with product (a.k.a. *the concert*) than process (a.k.a.*musical skill development*). This may be a result of appropriate skills not being taught from the earliest level. The often tight schedule for rehearsals may supersede any wishes the teacher may have for throughly teaching music reading and performance skills. The short amount of time accorded to music, especially in the elementary school may be a result of the fact that aesthetic education is currently not a priority in American schools.

Finally, the writer also feels that most educators today are not versed in the professional literature of their field. The subject of aesthetic appreciation is a recurring theme in the literature. One of

the possible causes of the problem is that music teachers are not familiar with what notable others have to say regarding not only enrollment issues in school choral groups, but also the kinds of solutions that have proved effective elsewhere.

## Relationship of the Problem to the Literature

The literature offers a wealth of solutions as to the causation of the problem. Each of these subjects will be covered in detail.

### The Lack of a Strong Program of Recruitment

Unlike teachers of English or mathematics, music teachers are required to recruit to increase the enrollment of their ensembles (Bessom, Tataranis & Forcucci, 1980). Choral conductors need to capitalize on one's natural enjoyment of singing (Phillips, 1988). The author notes that as elementary school singers move into adolescence their interest often wanes, as social pressures increase, thus causing a drop in enrollment.

A school music program that does not include techniques for recruitment is doomed to failure. Beane (1989) writes that it is the rare child whom after leaving a singing group after grade six, will ever return to one before graduating from high school. As children pass from concrete to formal operations, they develop personal tastes in music (Hedden, 1981). When teachers do not capitalize on the musical interests of the students with whom they are working, they may lose them to other non-musical interests.

Boys are often forgotten when teachers are recruiting for new members. Many boys stop singing with the onset of puberty, due to the changing voice problem (Warrener, 1985). It is not uncommon to find a boy who one day proudly sings baritone and the next day is embarrassed when he discovers the only tones he can produce are the pure soprano sounds of his early years (Beane, 1989) The insecurity that pre-adolescent males feel due to their lag behind females in entering puberty is often ignored when teachers are looking to fill up seats in the chorus room.

### Lack of Continuous Curriculum Revision

School districts do not continually update the music curriculum to assure that objectives are meeting the needs of students (Michigan, 1983; Literacy in the Arts, 1989a). The writer's school district has not updated the entire music curriculum since 1985. In fact, the current curriculum includes no section on musical ensembles, be it instrumental or vocal.

### The Low Priority of Music Education in American Public Schools

A short history of music education demonstrates to the reader the subordinate position that music has historically played in the schools. This relegation to a subject not worthy of being considered an academic discipline has impacted greatly as a cause of the practicum problem.

This low priority of music education in American public schools

is cited in the literature as a fundamental cause of the lack of objective standardization in the performance of musical concerts (Hoffer, 1988).

It was not until 1837 that a music education curriculum was introduced in any American school (Pemberton, 1988). The Hawes School in Boston began the trend of including music (usually singing) in the teaching of small children. From these simple beginnings emerged the idea of placing music in the school curriculum.

The Yale Seminar of 1963 was considered the turning point in raising the American conscience to the worth of a good music education. This conference convened a national panel to examine school music. Among other results, the members of the symposium wrote that school music was of poor quality and music teachers were often poorly trained. From the Yale Seminar and the ensuing Tanglewood Seminar of 1967, the government began to take a serious interest in the role of music in the lives of children.

During the early twentieth century, music education was held back due to various forces. Music teachers limited their resources to Western European music, thus alienating the burgeoning melting pot of our nation. Music was either considered high-brow culture or frivolous entertainment. The tradition of the sing-a-long was replaced by television for the masses or the concert hall, for the privileged few.

People outside of music education often have little insight into this discipline (Hoffer, 1988). The noted author, and past president of the M.E.N.C., wrote that one result of this fact is that no effort has been made to define that which constitutes a good school music program. While the practicum writer's district has a full time supervisor of fine arts, (who has credentials not only as a band director, but also as a concert instrumentalist), most school administrators take only general curriculum classes, rarely a course in the arts. This often results in a variance in standards among music teachers. This attitude that music is often perceived as no more than a source of entertainment, is noted frequently in the literature.

One reason music has not received the stature of other subjects may be due to the fact that musicians, themselves, have placed too much emphasis on the entertainment aspect of the subject (Lehman, 1984; Fowler, 1989b). Examples of this include the elementary school chorus performing at a P.T.A. meeting, the marching band performing at football game half-times, and the high school musical production. Like many other school districts, the writer's music program incorporates aspects of all the above three. These are not at all to be construed as inappropriate performance vehicles. Far from it; however they must remain only ancillary activities, subordinate to the idea of teaching children about music.

Results of the previously cited Yale Seminar included a statement that most school concerts were designed to please the

audience, not educate the children. The very fact that music has been no more than a source of enjoyment for so many people has led some members of the general public to consider the formal study of music as an unnecessary expense (Louisiana, 1981; Fowler, 1989a).

Hoffer (1988) noted that those teachers who do not know the characteristics of a good school music program often desire the wrong effects. Entertaining concerts and musical programs, as well as high performance scores at festivals are often mistaken for a successful and concrete program of music education. Performances certainly are the most tangible result of a strong music program, but they themselves, however, do not constitute the entire program.

Both Goetze (1988) and Phillips (1988) write that choral directors often place concerts in the foreground, with the daily tasks of music education often left in the rear. Very often, Goetze noted, there are no planned learnings, when a conductor is planning a concert. This over-emphasis on performing has caused a pervasive attitude that reinforces the concept that music programs should be evaluated solely on the basis of enrollment figures (Literary in the Arts, 1989a). This attitude can be clearly seen in the writer's school district, where the administration, as well as parents, have noted the decline in the music department's student enrollment.

In a national report on the impact of the arts in education, teachers were asked their opinion of the impact of the arts on students' lives. While most felt that the arts provided students with opportunities for success, thus increasing self-esteem in all subjects, there was still a great disparity in the amount of music

education that respondents deemed necessary to insure that impact (Iowa, 1986).

Yet almost 10% of all American schools offer no courses in music, while only one half of the high schools in America offer basic courses in music appreciation or art appreciation (Contractor Report, 1985). The writer's district currently offers no music appreciation course at either the middle school or high school level. In fact, one third of all graduating seniors nationally, in the class of 1982, had never received art or music instruction (Fowler, 1989a). Only 29 states currently have high school graduation requirements that include the arts. Of those states, 13 allow students to substitute a foreign language, industrial arts, or computer course for that requirement (Viadero, 1991). Hoffer (1988) notes that it may be because music is not a requirement of high school graduation that it has become delegated to the fringe of the curriculum.

In one study of 5,700 students in Michigan (Michigan, 1983), it was found that less than 30% of those tested possessed the needed musical knowledge for active participation in music ensembles. The authors of the study noted that most students picked up their knowledge of music in non-instructional situations.

Many states are now adding more time for the "academic" subjects at the expense of the arts. The practicum writer's situation is much the same. Due to strict state requirements for high school graduation, students are allowed the option of taking only two electives yearly in high school. Many students take a

foreign language, leaving one elective of either a business, theatre, R.O.T.C., industrial arts, fine arts, home economics, or music. This overwhelming choice presented to adolescents, often inhibits students who previously studied music in the elementary grades from continuing their music studies on the secondary level. This lack of a uniform arts curriculum has led to some schools having extremely strong fine arts programs, while others have no program at all (Fowler, 1989c).

While the respondents of the Harris survey (1984) may feel strongly about music in the schools, other sources demonstrate that this attitude is not followed pragmatically in planning school budgets. The report entitled *A Nation at Risk,* published in 1983 has helped to reform American education by increasing programs such as math, science, english and social studies. This report, however, may have exacerbated an already poor state for music in the schools (Fowler, 1989b) by cutting music classes offered for the sake of the above subjects.

## The Difficulty in Creating Standardized Objectives for the Teaching of Musical Performance Groups

Looking at the state of both American music education and aesthetic education in relation to the current situation in the practicum writer's state, the writer found a wealth of literature regarding the difficulty in creating objectives for this subject. This

inherent difficulty has certainly been a root cause of the practicum problem.

The National Endowment for the Arts noted that "nowhere in the country is there any systematic, comprehensive, and formal assessment of student achievement in the arts" (Literacy in the Arts, 1989a, p.30). The lack of a well organized curriculum may lead to poorly written objectives. Only recently have supervisors been looking for more objective evidence that students are receiving the music training promised them, and music teachers been asked to document the actual skills taught to students (Saunders, 1989).

The writing of objectives, however, has historically been relegated to music appreciation and music theory courses. In those courses, unlike performing ensembles, students can be evaluated on specific cognitive skills. The author notes that tests have always been easier to design for classes that need to reflect evaluation of facts and thoughts, rather than affective skills. Too many supervisors and teachers, he writes, are simply not in possession of the skills needed to evaluate a concert.

Music teachers must be model performers (Meharg, 1988; Madsen & Yarbrough, 1980). In the writer's state of New Jersey, all music teachers must be certified to teach music in kindergarten through grade 12; this demands that teachers often be able to quickly shift teaching styles. The skills they demonstrate must match the level of the child's development, yet many teachers often use the same style when teaching students that are preoperational or students that are in formal operations. (Warrener, 1985). Unless they possess

the skills needed to demonstrate appropriate behavior and musical skills, they will not be able to create a systematic curriculum based on objectives. Albert Bandura, the noted social learning theorist, offered evidence of the efficacy of modeling. He wrote that "an observation of modeled actions and their consequences to the performer may strengthen or weaken . . . responses" (Bandura, 1969, p. 120). Music teachers do not always utilize the skills of a model conductors (Madsen & Yarbrough, 1980). Teachers who are not model performers often inhibit children's interest in future playing or singing (Meharg, 1988).

There can be no unified program of music if teachers do not utilize those skills needed to identify and quantify learnings (Saunders, 1989). Too often, teachers do not use all three domains of Bloom's classic taxonomies when creating objectives for the evaluation of musical performances (Phillips, 1988; Goetze, 1988). The psychomotor domain (motion activities), for example, is rarely considered as important as the cognitive domain. Bloom (1956) himself noted that this domain was so often overlooked that he questioned its usefulness in school curriculum development. He wrote "We find so little done about (skill development) in . . .schools, that we do not believe the classification of objectives would be . . .useful" (p. 7).

Affective goals are also often neglected. Objectives are often not spelled out for feeling tone (Phillips, 1988). The measurement of feelings and sensitivities is crucial to the evaluation of a

musical curriculum. It is the combination of the cognitive, the affective, and the psychomotor that constitute the outcome of a performance of a work.

The subject of music often is not treated as an academic venture because its results are not based on measurable objectives (Sterling & Bolin, 1980). The writers note that because music is an art form, many music programs are not grounded on objective assessment.

The creation of objectives does not insure that these objectives will be followed. The practicum writer's state of New Jersey has designed a series of *Thorough and Efficient (T&E)* goals to create objective assessment and monitor schools. *T&E goal #9* states that "the schools in New Jersey should help every person in the state to acquire the desire and ability to express him/herself creatively in . . .the arts" (Sterling & Bolin, 1980, p. 3). While the state did design a rather specific assessment manual, which included music education, the skills assessment did not specify how to measure objectives, such as the one noted above. It is therefore, imperative, that the objectives be written in a manner that leaves no room for questions, but allows teachers to remain creative.

Performing groups must be treated like other classes; measurable objectives for skill development and music understanding must be designed (Abeles, Klopman & Hoffer, 1984). School districts, without a curriculum guide for choral groups that helps in the construction of daily objectives, often have ineffective rehearsals (Phillips, 1988). There are several salient areas that

demand objectives and evaluation. Student achievement can be easily measured in the ability to perform in a certain range of notes, sing in a foreign language, translate a conductor's silent gestures, or memorize a piece of music. All performing groups must have objectives that are concerned with the academic study of music (Abeles et al., 1984).

Most elementary school music teachers are required to complete lesson plans, yet the performing groups at this level are not stressed in the curriculum. The causation for the discrepancy may be in the fact that the students, like many teachers, are not concerned with the mastery of concepts, but are concerned only with the performance of a concert (Murphy & Brown, 1986). Hoffer (1988), however, writes that it is in the high school where the performing groups become more important than the other music courses in the curriculum. While the goal of these groups is certainly the performance of concerts, the writer notes that lesson plans complete with objectives are often lacking.

Too many performances can reduce student learnings, often because rehearsals become pressured situations, with the teachers using any technique, even rote teaching, to prepare for a concert (Delzell, 1988). This void of clear objective writing in the curriculum has certainly been a cause of the practicum problem, which is mostly clearly seen on the high school level.

## The Lack of a Statewide Music Curriculum

The writer's state of New Jersey is one that does not have guidelines for the evaluation of musical performances. The Literacy in the Arts Task Force, formed by a mandate from the state legislature of New Jersey, surveyed the superintendents of five hundred ninety-two public schools and 900 non-public schools. The superintendents were responsible for obtaining responses from school and community members in their districts. Only 34% of the teachers, 42% of the school administrators, and 2% of the board of education members asked rated arts education as a high priority (Literacy in the Arts, 1989b).

The report further noted that while 83% of the school districts possess district-designed curricular materials in music, few of these guides (which average four years old) deal with concert performance standards. While many other states have music festivals and contests as part of the state music curriculum (Bruno, Brant & Geffres 1989; Austin, 1988; Kohn, 1986), these events are not state mandated in New Jersey and only exist through the voluntary work of professional organizations, such as the New Jersey Music Educators Association.

## The State of Aesthetic Education

Related to the lack of respect accorded the arts, particularly music, in education, the literature notes the state of aesthetic education as a cause of the problem. Most children are never taught

how to make an aesthetic judgement (Fowler, 1989b). The author believes that this lack of artistic decision-making in childhood leads to some adulthood, with some teachers not only not being able to make fair artistic judgements, but also the creation of adults who become the developers of often distasteful public architecture and community design.

In one study of 1504 adults, over 93% said that they believed the arts and arts instruction play an important part in their lives and the lives of their children (Harris, 1984). However, the survey notes that economic stresses have often cut school music programs. The writer's district is no exception. Over the past three years, the work of 3 music teachers has been compressed to that of one, with the extra work given to existing staff members. Ninety-one percent of the surveyed adults, however, still supported the arts in the school. The author noted that most respondents deemed the arts "indispensable" (p. 28).

Using Maslow's hierarchy of needs, we find that self-actualization is the pinnacle of needs. To a musician, that moment often occurs when he or she is intellectually and physically involved, at the exclusion of all else, in singing or performing in the midst of a large ensemble (Ball, 1988). The mind and body must be totally engaged in music-making. Bessom et al. (1980) noted that the act of merely singing or playing does not necessarily constitute an aesthetic experience. Reimer (1989) elaborates on this point. He writes that the goal of a musical performance, be it a solo or ensemble, should be to develop student aesthetic sensitivities

toward music. The problem is that as many teachers spend up to 40% of the average musical rehearsal period verbalizing and not performing; talking and not making music (Ball, 1988). Spradling (1985) writes that both student attitude and performance quality is reduced when less time is made in the actual playing or singing. Both authors noted that students are often not afforded the chance to make artistic decisions for themselves, due to the traditional teaching methods employed.

Budget cuts and administrative duties of a teacher, Spradling writes, often whittle away a concrete program due to the fact that fewer children will choose to be in a group that does not spend the majority of its time in performance (1985). Further, he notes that school districts which demand that tangible test score-type results be used to measure musical performance are in danger of destroying their own programs, by destroying the aesthetic experience.

It is impossible for music teachers not to make value judgements about music (Reimer, 1989). Music, as well as all the fine and performing arts, are difficult to quantify and measure. An artistic experience is often hard to verbalize. "The most articulate description of a subjective experience is not a substitute for that experience" (Ball, 1988, p. 54).

### Teachers' Attitudes Toward Concert Evaluation

The literature reports that too often there is a disparity in the

method of concert evaluation. Teachers share various ideas as to what constitutes the goal of any school musical performance. What should be a musical experience for sole purpose of educating and illuminating the performers (students) often becomes a forum for the administrator or even the music teacher to appease the tastes of the parents and community members (Beane, 1989). Too often, concerts are evaluated strictly on audience reaction (Levinson, 1987) instead of being based on performance objectives.

The evaluation of a musical performance often is characterized by the perspective of the listener (Levinson, 1987). Too often, the evaluation of a chorus concert is based on the extraneous variables, such as expensive uniforms or choir robes or even the flashy stage movements of a swing choir (Radocy, 1989). Answers to the following: (a)did the performers match the composer's intent; (b)were the performances interesting (e.g., dynamics and shadings); (c)was the choice of music varied; and (d)did the students seems to enjoy themselves are often ignored.

The listener's point of view may be that of parent, principal, school disciplinarian or concert performer. Each will evaluate a concert based a different set of criteria (Beane, 1989; Haag, 1988). The parent will be proud of their child; the administrator will be pleased if a large audience enthusiastically applauds; the disciplinarian may forego the musical aspects for order on the stage; and the musician may be impressed with the mastery of a difficult passage. When no objectives are stated, and emotion rules, such as the case of the school where audience appreciation

determines the quality of a concert, objective evaluation cannot take place. The qualifications for the measurement of a musical performance, unlike the results of a math problem, are blurred.

Musical evaluation must be subjective to some extent (Radocy, 1989). This may because, unlike the math problem mentioned above, two different performances of the same work may both be considered correct. Music teachers and scholars have not been able to agree on what results are to be expected (Phillips, 1988; Tuley, 1985). The practicum writer believes that the problem partly exists because of this fact. The music teachers in the practicum district have diverse ideas as to what constitutes a good performance. This statement lies at the root of the measurement of skill development needed to insure musical growth and continued interest in music.

Should one judge the performance of a piece of music or the steps taken in rehearsal that caused that performance? In other words, teachers rarely look at both process and product together. Traditional instruments, Lehman (1988) notes, are generally not effective, because they are concerned only with appraisal of skills not of the "behavioral attitude" (p. 27), which is so crucial in any performing ensemble.

In most academic subjects, students are evaluated based on traditional teaching methods, however in music, it is the single event of the concert which receives the most attention, at the expense of a regular organized program of music education (Phillips, 1988). A well received concert makes it difficult for many teachers to give poor grades for the lack of work done in rehearsals. Again,

the literature notes that it is the product (a.k.a. concert) that is the thrust of many school evaluations (Austin, 1988; Levinson, 1987; Tuley, 1985).

The perception that the concert is the one event worth evaluating has led some directors to become involved in musical contests (Bruno et al., 1989; Austin, 1988; Beane, 1989). The authors note that music contests are too often used as a method of evaluation. Austin (1988) notes that those involved in contests view this form of competition as a natural outgrowth of American society, while others view them as a method to increase motivation of students. However, Austin writes, that many people look at contests as an activity that ruins self-esteem and dehumanizes the individual.

The literature notes that there has been a tendency to avoid any grade that is considered academic in evaluating the arts (Phillips, 1988). Historically, grades have been given for such things as behavior and attendance. Teachers, fearing students would not select an elective course, have kept grading policies lax at best. The arts, being so difficult to measure, have helped to create the attitude that they are non-academic subjects (Tuley, 1985). The author notes, however, that students suffer when music is not evaluated. Without the reaction of a teacher, he writes, children will often not see the need to change and develop the needed learnings.

All learning experiences must, to a great extent, be judged on

the meeting of educational objectives (Hunter, 1986). Music teachers are often frustrated because they do not have ready access to methods of measurement (Madsen & Yarbrough 1980). They note that most schools do not have a district-wide philosophy of music education, which leads to the creation of specified objectives and ultimately the selection of evaluation tools with which to measure those objectives.

# CHAPTER III

## ANTICIPATED OUTCOMES AND EVALUATION INSTRUMENTS

### Goals and Expectations

There were two major goals of this practicum. The first was to increase the number of students enrolling in the seventh grade, eighth grade and high school choruses. The second goal was to increase the involvement of all vocal music teachers in the process of all facets of choral ensemble curriculum construction and implementation.

### Performance Objectives

The following are outcome objectives that were planned for the eight month practicum experience.

Objective 1 By the end of the eight month implementation period, enrollment for all district-wide choral ensembles will have increased.

Objective 2 By the end of the eight month implementation period, teachers will possess information needed to make decisions regarding curriculum revision.

Objective 3 By the end of the eight month implementation period, each vocal music teacher will have had an opportunity to be involved in the creation and implementation of a curriculum revision.

Objective 4 By the conclusion of the eight month implementation period, each vocal music teacher will have implemented at least four aspects of a revised curriculum in the planning and evaluating of their 1991 holiday concerts.

Objective 5 By the conclusion of the eight month implementation period, choral music will have been chosen that will match the student's level of development.

Objective 6 By the conclusion of the eight month implementation period, teachers will note that students successfully performed the music chosen by their teacher. (This relates to the choice of music in objective #5.)

Objective 7 By the conclusion of the eight month implementation period, members of the sixth grade, seventh grade, and eighth grade choruses will demonstrate a positive attitude toward the chorus of the following grade.

## Measurement of Objectives

The above seven objectives were planned to be measured using the criteria listed below:

Objective #1 was planned to be measured by examining the enrollment rosters of both the May, 1991 school district choruses and the enrollment rosters of the February, 1992 school district

choruses. The objective was to be considered met if there is a five percent increase in enrollment district-wide. The middle school and high school choruses would be asked to demonstrate an eight percent increase in enrollment of students, which this year totaled 125 students.

Objective #2 was planned to be measured by the official school notification of the dissemination of the literature, examples of which are in Appendix B. Notification of all meetings was to be in the form of a memorandum, with an attachment stating receipt of all information on school letterhead, and when necessary, the use of teacher attendance rosters at faculty meetings. The objective would be considered met if all six of the district's chorus teachers, as well as the supervisor of fine arts, attended the meetings and received the literature. (Meeting objectives #4 and #5 proved that the material was utilized.)

Objective #3 was planned to be measured by obtaining written copies of all curriculum work done by each member as per their grade level. Examples of the form which would be used for brainstorming these curriculum ideas is provided in Appendix C. The objective would be considered met if each of the six teachers includes one idea for each curriculum topic on the form, which were turned in to the writer upon completion.

Objective #4 was planned to be measured by written reports sent to the writer explaining how each of four aspects of the curriculum revision was implemented. The completed report form

that would contain the data base of all the teachers' work can be found in Appendix D. The writer planned on attending each holiday concert to verify that the implementation occurred through the performance of music. Appendix E is an example of the form the writer would fill in after each concert. The objective would be considered met if four of the six vocal music teachers implemented at least four aspects of the curriculum revision.

Objective #5 was planned to be measured by having each teacher note the titles of the songs chosen for their holiday concert, as well as other information that will help to quantify the level of difficulty of the music. (Examples include two part harmony for grades 3-6, three part harmony for grades 7-8 and four part harmony for high school. Other areas would include range and technical difficulty.) Appendix F is an example of the form that would be sent to the teachers. The objective would be considered met if each of the six vocal music teachers chose at least five songs on grade level for performance in the holiday concert.

Objective #6 was planned to be measured by the six music teachers completing a form that will evaluate the student's performances of the five works chosen in objective number five. Teachers would evaluate students on pitch, harmony, rhythm, style, among other things. Appendix G is an example of the writer-designed instrument that would be used to measure this objective. The objective would be considered met if five out of the six chorus directors check either the column *performed well* or *performed satisfactorily* in four of the five songs chosen.

Objective #7 was planned to be measured by an informal show of hands among chorus students in grades six through eight. Students would be asked the following question: *Would you join chorus next year if you could fit it into your schedule?* The objective would be considered met if 70% of the students polled answered the above question affirmatively.

# CHAPTER IV

# SOLUTION STRATEGY

## Discussion and Evaluation of Possible Solutions

There is a severe decline in enrollment of school choral ensembles after grade six. Solutions to this problem have been discussed in the literature extensively. Due to the length of the following discussion of solutions, each one will be dealt with separately, followed by an appraisal of the validity of each, as it applies to the practicum situation.

### New Methods Need to Be Devised for Recruitment

Music teachers need to recruit to maintain enrollment in choral ensembles (Bessom et al., 1980; Beane, 1989). It is not acceptable for choral conductors to wait until the school year begins to discover the number of students in their ensembles. New programs that involve prospective singers must be devised to maintain a choral program.

Non-competitive music festivals are one way to involve a large number of singers (Beane, 1989; Kohn, 1986; Bruno et al., 1989). These festivals may be seasonal, and may occur in different parts of a city or school district. The goal is that the music festival involve

as many students as possible, either as singers or as parts of an audience. Austin (1990) gives specific examples of activities that could be created. They include student recitals, community concerts, and an increase in in-school concertizing.

The concept of the massed choir performing at a choral festival was also offered as a solution (Fox, 1990) The author notes that festivals provide both an educational and musical experience for students, while working as publicity for the school's music department. By designing festivals or exchange concerts with other schools within a school district, choral directors can unite for the purpose of recruitment, as well as sharing the accomplishments of their ensembles (Bessom et al., 1980). The authors noted that an all-district choral festival not only works as an immediate form of advertising for chorus, but also reinforces the pride singers have in their individual ensembles.

Other methods for recruitment are simpler, and can be accomplished by teachers without the need for travel. Such ideas as bulletin boards, an *open house* after school in the chorus room, or public relations assemblies will help increase membership (Bessom et al., 1980). Once the feeling of *esprit de corps* is developed in a musical group such as chorus, that chorus has a greater chance of succeeding in involving new people. The students' positive attitude toward their involvement can be a silent method of recruitment (Madsen & Yarbrough, 1980).

Teachers on the secondary level must direct their efforts toward the involvement of boys, due to the problem of the changing

voice and the insecurity of boys at this age. A large enough group must be formed that each voice part is adequately covered (Bessom et al., 1980). Warrener (1985) notes that students in both the concrete and formal operations stages are sensitive to personal tastes in music. It is imperative that music teachers show prospective chorus members that the music they will be singing will be, if not current, at least enjoyable to rehearse and perform.

In many parts of the United States, the music contest is the main method of recruitment (Kohn, 1986; Austin, 1989). Kohn suggests replacing this form of concert, with its inevitable competitive consequences, with goals that include personal satisfaction and the development of an attitude of doing one's best.

However, one group of writers (Bruno et al., 1989) noted that music competitions are a valuable experience. They wrote that the benefits are threefold: (a) students receive more performance time, (b) they hear other groups, and (c) they receive feedback from other sources besides their teacher. The author cautioned, however, that the concert environment must be non-threatening. Students should be told of the grading procedures and contest objectives beforehand.

Bruno et al., (1989) suggested that contests and festivals (as they are often called), can be used as a preparation for a major school concert. Students, the author noted, should be encouraged to participate in non-graded festivals, which are used as testing grounds for their school concerts. The author writes that the best festivals are the ones where all the participants receive the same

award or certificate and where the musicians meet their colleagues from other schools. Too much stress on contest scores often diminishes the enthusiasm and joy of performing (Austin, 1989; Austin, 1990).

A related solution offered by the literature to help solve the problem is to create more opportunities for students to perform. More performances inevitably means more people will hear a group, and hopefully wish to be a part of it. Austin (1990) notes that community concerts, student recitals, and in-school concerts should be included in the yearly school performance schedule. Russell in Bruno et al. (1989) agrees that in-school recitals allow students an extra chance to perform, without the stress of a major concert before an audience of parents. Another alternative noted is to invite local professionals to play for or with students.

The use of mini-performances allows singers to share their joy of singing with others (Pucciani, 1983). Short concerts allow directors to relieve the boredom students often feel after rehearsing the same music for months. These small concerts can occur at any time of the school year. Examples might include an autumn concert (which can be tied in to parent's night), a mid-winter concert, or a short performance at graduation.

**The Curriculum Must be Updated When Necessary**

Any curriculum should be revised if it is not meeting the needs of the students. Student interest must be kept in mind when writing musical objectives (Murphy & Brown, 1986). Both elementary and

secondary music curriculums must be constantly updated (Lynn, 1987). The writer's district does possess a detailed curriculum for music, albeit 6 years old, yet it has a void in the area of musical performances. Objectives must be written that match the Piagetian level of development to the task expected (Warrener, 1985), and methods to achieve those objectives must be updated regularly.

All learning experiences must evaluated using ongoing assessment of objectives (Bloom, Madaus & Hasting, 1981; Hunter, 1986). School districts must have clearly stated goals and objectives that can be followed for all music classes, be they performing groups or non-performing groups (Phillips, 1988). Creation of a set of specific objectives may be the first step in building respect for music as an academic subject (Phillips, 1988). Lehman (1984) notes that music teachers must take the same care in designing objectives as do teachers of other subjects, lest music will remain a subordinate subject.

Teachers need to be made aware of new ways to teach old material (Torrance, 1970). It is common in music for the classics of the repertoire to be repeated year after year. The author notes that by trying new ways of approaching ideas, both students and teachers will stay open and remain more interested. Torrance offers the idea of incorporating creative movement in the curriculum. Movement can be easily integrated into many choral works for emphasis as well as creating a more theatrical presentation.

When looking at a music curriculum, it is important that the objectives desired are accompanied by a standard of measurement

(Radocy, 1989). To assure that they are measurable, time must be spent in designing objectives that include the standard by which the objectives would be measured, as well as the tool used for their measurement. Uniformity, and the creation of high standards, begins with yearly performance goals that need to be translated into detailed, written rehearsal lesson plans (Madsen & Yarbrough, 1980).

Traditionally, music teachers have created objectives only for subjects that are measured by testing, such as music theory or music history. Phillips (1988) writes that teachers must be prepared to create standards for the measurement of attitude, student response to the music, participation, as well as techniques needed for proper instrumental or vocal performances.

It is imperative that uniform measures need to be designed for all music courses. Music teachers should evaluate skills in areas that include individual skills, group involvement, and student behavior (Goetze, 1988). Each of these sets of musical skills can be quantified for each grade level and types of ensembles. All students (a) perform melody (an individual skill), (b) can be monitored for their attitude toward others in the ensemble (group involvement), and (c) are responsible for their concert behavior (student behavior). Objectives for each of the above can be designed for various grades and ages (Saunders, 1989). For example, during the concrete operations period, a normal child becomes able to analyze his or her own singing tone and realize what techniques are needed to improve it. The choral student, at this time, is able to sing a harmony line by

his or herself (Warrener, 1985).

In the average school system, children in the elementary schools receive general music instruction one time per week. with chorus and band usually optional (Hoffer, 1989). These performing groups are usually ungraded and often meet after school. However, in many high schools, the author notes, the situation is reversed. The band, chorus, and orchestra (if one is present) become the thrust of the music program. However, the method of grading remains the same. The performing groups are often graded on less objective criteria that the subordinate courses of music theory and music appreciation. Unless objectives that use the same guiding principals (such as student achievement) are written for all classes, be they performing groups or classes of music, music will remain only a supplementary discipline in the curriculum (Levinson, 1984).

The teacher who is concerned with the teaching of note reading will have different perspective from the teacher whose only goal is the attainment of the well received concert. Some targets worth reaching certainly include (a) the development of listening skills; (b) the development of proper performance skills; (c) knowledge about the music being performed, (d) the ability to read the musical symbols in the music being rehearsed, (e) the ability to part sing, and (f) the exposure to fine choral literature (Haag, 1988; Murphy & Brown, 1986, Goetze, 1986). While each of the above should be used, they must be made grade-level appropriate.

The Michigan study on the status of music education in that state noted that each grade should prepare specific objectives

regarding (a) performing, (b) listening and analyzing, (c) the identification of music symbols, and (d) the appreciation of music (1983). These would be modified for classroom use or by performing groups. The study noted that no clear set of program of evaluation could be designed unless specific musical objectives were written that listed specific observable and measurable musical skills.

The practicum writer's state of New Jersey uses performance evaluation mostly in classroom music and applied music lessons (Literacy in the Arts, 1989b). The state task force on state of arts education noted that a standard must be created by which to evaluate not only classroom activities, but also non-traditional activities, such as performance concerts.

School music curriculums are often planned around the performances of concerts, yet the concerts themselves are never evaluated. Teachers must remember that the process of learning the music cannot be subordinated to the product of the concert. "Flawless performances by musically uneducated students are all too common in American schools (Phillips, 1988, p. 27).

Reimer (1989) suggest that from the earliest grades, objectives must include the following information of performance: (a) the titles of selected pieces of music for performance, (b) a list of techniques used in rehearsals for the teaching of notes, (c) ways to tie music to other academic areas.

**The Use of All Three of Bloom's Domains**
**in the Creation of Objectives for Music**

The literature notes that teachers must include all three of Benjamin Bloom's domains when constructing objectives (Louisiana, 1981; Bloom, 1956; Hoffer, 1988). Bloom's three domains are the cognitive, the psychomotor, and the affective. Teachers must look at goals not only in the cognitive domain.

The cognitive domain judges remembering or recreating something; the affective domain looks at feelings and emotions, while the psychomotor domain is concerned with some skill of movement or coordination (Krathwohl, Bloom & Masia, 1964). Each of the domains demands a different method of evaluation, yet few music teachers write any objectives save those evaluating the cognitive domain. Ideas for concrete use of the three domains are suggested in the literature.

In the area of music education, the cognitive domain is usually associated with the writing of objectives for music appreciation and music theory classes. Hoffer (1988) suggested that this domain can be used when writing objectives for musical groups. In order to improve the quality of music education, he writes, music teachers should publicly have their students share information about cognitive learnings during the performance of a concert. The band, orchestra, or chorus members, at any age, should be involved in sharing with the audience what they learned about the composers of the music they are performing, the style or the music, or the use of the instruments. The audience will not only enjoy this interaction, but the teacher can measure the concert partly on ideas from the

cognitive domain.

While the student's reaction may be non-verbal, the music teacher must have at his or her disposal a written, measurable objective, by which to evaluate affective learnings. The author suggests separating the evaluation of affective growth from the standard grade. He compares this area to such matters as psychological development or social growth, two areas which are also measured, but do not receive a grade in school. It is important to design a method by which the affective domain can be measured without a grade.

The last of Bloom's three classic domains must also be included in the writing of objectives to be used when designing objectives. In some ways, this is both the easiest and most difficult area to measure. The musical concert itself can be considered the simplest sign of successful mastery of all levels of this domain. The fact that a concert has been performed demonstrates use of *guided response and overt response*, as listed in the psychomotor domain. In order for any concert to commence students must have the ability to play instruments or sing tones; skills that can be measured by this scale.

### The Creation of Evaluation Methods for Musical Performances

The task force on Literacy in the Arts in the practicum writer's home state of New Jersey, clearly stated that "using crude instruments to measure the aesthetic experience of students will

kill creativity, and, in the end measure that which matters least" (1989a, p. 30).

The literature offers solutions as to the methods of measurement that might be most appropriate for the practicum situation. Music teachers, for too long, have avoided traditional methods of evaluation when checking for understanding. Both concerts (Phillips, 1988) and rehearsals (Madsen & Yarbrough, 1980; Zurcher, 1987) must be evaluated in a way that students are of in advance.

Tuley (1985) suggested a rating sheet. The sheet would grade particular music skills, and concepts, such as performance of correct melody, rhythm and harmony lines. Students could also be evaluated on their conduct as well as their individual contributions to the group.

Other authors debate the use of any rating scale in an artistic endeavor. The New Jersey Alliance for the Arts reported that teachers inevitably doom some children to failure by the very creation of a rating sheet (Literacy in the Arts, 1989). The report suggested that each school district should begin by defining what constitutes competence in music, then creating a method by which competition is limited and success is encouraged. In order to determine the method by which the objectives will be created, music teachers need to have a consensus as to the goals of performance (Haag, 1988). This reaffirms the fact that measurable objectives must be the first step in the creation of any solution

strategy. The report, however, offers the caveat that ancillary non-musical items, such as student participation and behavior, must be figured in the total evaluation picture.

Other authors (Zurcher, 1987; Madsen & Yarbrough, 1980; Branum cited in Haag, 1988) concur with this position. All noted that music teachers must also evaluate non-musical occurrences. These may include student off-task behavior, concert attendance, and appropriate stage dress. The authors note that the non-acceptable behavior of one student during a concert can ruin a performance for many of the group's members.

The teacher of a group must then decide the best way to look at these musical concepts, either by evaluating the concert as a whole or comparing the individual parts to each other. While the entire concert may be considered, Radocy (1989) writes that the individual compositions performed are best studied separately.

Saunders (1989) notes, however, that during a concert it is extremely difficult to evaluate students. The conductor is actively engaged in the direction of the entire ensemble and proper conducting of a work. Many school chorus directors, including the practicum writer, must also play piano while conducting. This makes it extremely difficult to monitor any behaviors, be they musical or non-musical, except when they are extreme in their excellence or faultiness. Saunders suggests random sampling of students during the concert experience.

The concept of global evaluation and individual evaluation is noted in the literature. Students cannot be evaluated only on the

strength or weakness of a particular concert performance (Saunders, 1989; Radocy, 1989). Grades must be assigned regularly, with the concert being the end of a particular teaching unit. Unless daily grades are kept, the music student is in danger of being graded on the basis of either their most recent work, or on the basis of behavior (Louisiana, 1981).

In order to help standardize music programs, teachers need to possess a uniformity of measurement tools. Such tools may include (a) choral and instrumental musical analysis cards, (b) attitude surveys of performing groups, and (c) conductor's self-evaluations (Madsen & Yarbrough, 1980). Regardless of the method or place of evaluation, the best evaluation technique in the arts is that is based on effort, rather than talent (Branum in Haag 1988).

Due to the complex issue of how to document the learning of an artistic skill, researchers have suggested alternatives to standard methods of evaluation. The study of the state of the arts in New Jersey reported that "innovative methods of assessment (must be) disseminated . . .throughout the state " (Literacy in the Arts, 1989a, p. 31). The literature offers a variety of non-traditional vehicles by which both teachers and conductors can demonstrate proficiency in skill development.

The research of Zurcher (1987) offers those teachers who are required to give standard "A", "B", "C"-type letter grades alternatives. Zurcher notes that grades should be given out, not only after the concert situation, but also on a daily basis. It is only through the work done at rehearsals, that students will be able to

successfully perform at a concert. Teachers will be too involved with the tuning of instruments, the attendance of students, the sound system, the distribution of programs, and the tone of the audience to be able to make sound decisions on the night of a concert.

Saunders (1989) suggests that evaluation may be best accomplished in a large group by the random sampling of students accomplishments. These may include the ability to either play or sing a passage of music correctly. Various students would be tested on a given day, thus allowing for a rehearsal to proceed with limited disruptions.

Haag (1988) offers the idea of using tape recordings, or better, videotapes of student performance as a method of evaluation of the concert experience. The author notes that the conductor may hear (and/or see) things on the videotape that he or she might otherwise miss while in the midst of a rehearsal. Very often, as with any teaching situation, the objective perspective of distance is the clearest way to delineate strengths and weaknesses, not only on the part of the students, but also on the part of the teacher or conductor.

In one study, Wolfe (1987) also noted the idea of developing contingency contracts for the purpose of increasing attitude and performance skills of music. Students in the study were given the opportunity to sign contracts designed by the teacher. The contracts evaluated students' progress in the learning of vocal and instrumental music.

The study found that students practiced more and were more attentive during the period of the contract. The author felt that the contract forced teachers as well as students to remain on task to the objectives of the rehearsal. Teachers were responsible for creating instructional objectives, and teaching to those objectives, while students are responsible for carrying out that which was required of them. The author noted that the contracts resulted in greater quality in performance of the music at the concert.

Student self-evaluation is also noted in the literature as a possible solution to the practicum problem. Zurcher (1987) notes that the self-evaluation tool, however, must be written on a level commensurate with the child's age and ability. At the elementary level, the student would be given time to complete the self-evaluation, while at the secondary level the students would be responsible for keeping their record, which would be turned in weekly.

This technique has been shown to be successful for use with both instrumental and vocal ensembles (Zurcher, 1987; Brown & Darrow, 1987; Madsen & Yarbrough, 1980). In each of the above examples, the authors demonstrated that self-evaluation not only helped in establishing a objective criteria by which to measure skills, but also increased the proficiency of those skills. It was further noted in each case that self-evaluation worked well for both student and teacher.

**Aesthetics Must be Taught to Teachers and Students**

Teachers must have a unified idea of what constitutes a good performance before any evaluative decision can be made. One way to decide that standard is to teach aesthetics to teachers. While one can see beauty in the sciences, (e.g., "how *elegant* that theory is") it is in the arts that we are most concerned with the aesthetic. Music fosters aesthetic appreciation (Fowler 1989a; Fowler 1989b). However, many teachers need to be shown how to measure aesthetics.

Bassin (1991) offers the idea of communicating aesthetic enrichment to students as a way to increase performance quality. He suggests that the music itself, not the technique used to produce the sounds is the most important factor in a rehearsal. In order to help teachers and students develop an appreciation for aesthetic taste as well as an understanding of feelings in relationship to music (Ball, 1988) the conductor should try to change the music during a rehearsal, so that the effect of the piece is altered. Some suggestions include modulations, tempo changes, and variations in articulation directions. It is hoped that these will allow students and teachers to make critical decisions about their taste when listening to music.

Lynn (1987) wrote that performing fine music is the key to developing a sense of aesthetic judgement. He suggested revising the curriculum to include the arts as a subject that is interwoven into the other academic areas. Reimer (1989) added that sensitivity can be developed by creating more opportunities for students to

share in the making of good music.

## Description and Justification for Solution Selected

As seen from the above section, the literature offers a variety of solutions to solve the practicum problem. The writer felt that no *one* solution would be able to effect the desired result that there would be an increase in the enrollment of students in the middle school and high school choruses.

Each of the ideas noted previously in this chapter will be briefly discussed relative to its validity as to its worth as a solution strategy in the writer's situation.

### The Validity of New Methods of Recruitment

The practicum situation demanded that as many methods of recruitment be used as possible. In the secondary schools, enrollment for chorus is in direct competition with too great a number of classes for any and all means not to be used. The writer specifically found the concept of all teachers working together to create a chorus festival congruous to this situation. Along with the idea of massed chorus, the writer utilized the idea of scheduling additional performances to increase audience size and create greater publicity for choral ensembles.

### The Validity of Updating the Curriculum

It is clear that the curriculum was not matching the needs of the practicum students. Too few students remained interested in chorus and a good number of those, especially in the upper grades, were not able to sing three and four part music competently. The writer suggested returning to the concept of specific measurable objective writing as proposed by Tyler, Bloom, and Hammond. Measurable objectives should be written for all educational situations, not only that of the practicum.

Phillips (1988) comments that the product of the concert often takes precedence to the process of learning skills is cogent. The author's comments that music teachers can bring credibility to their subject by not being reticent to create objectives was a prudent solutions for this practicum. The construction of these objectives, he felt, would also help to alleviate the lack of respect that the subject of music has historically been afforded (Hoffer 1988).

The creation of new objectives also allowed the music teachers in the writer's school district the opportunity to work together to brainstorm ideas, not only for their own ensemble, but also for others.

### The Validity of Writing Objectives Using All Three of Bloom's Domains

The writer decided from the literature that in order for the objectives, which the music teachers would write, to be inclusive

they must utilize all three domains. The uniqueness of music: the fact that it involves psychomotor skills (e.g., the ability to sing), cognitive learnings, (e.g., note reading, and affective goals (such as a development of emotional sensitivity) demanded that teachers be taught the usage of all taxonomies.

Using three domains allowed the writer to offer teachers the chance to work on the domain of their choice and share that information with others. Emphasis was placed on (a) using all three domains and (b) the use of higher levels of each taxonomy. Examples of objectives using all three domains were given to teachers at a workshop.

### The Validity of the Creation of Evaluation Methods for Musical Performances

The literature's ideas on the creation of methods of measurement also had viability in the practicum situation. Instead of suggesting that the new curriculum only include one method by which to evaluate their concerts, this solution strategy offered vocal music teachers a variety of techniques that were appropriate for each teacher's situation.

The writer offered to fellow music teachers, as one alternative, the idea of using a Likert scale (Madsen & Yarbrough, 1980) because of its flexibility. Non-traditional methods, such as Haag's (1988) suggestion of video recording were also appropriate for the situation. Both the teacher and student, it was felt, would benefit

from this technique. Children would enjoy hearing and seeing themselves while teachers monitored the work of each student. It was very common in the writer's district to see several video cameras at each concert.

Finally, self-evaluation was offered by Zurcher, (1987); Brown & Darrow, (1987); and Madsen & Yarbrough, (1980), and was considered appropriate for the practicum situation. Teachers could adopt this method to their grade and ensemble. The writer had used student self-evaluation with his high school chorus with success.

The writer found that some of the solutions in this area were not appropriate to the practicum situation. Saunders' (1989) suggestion of sampling student's work could open a Pandora's box of problems. The writer's shy, yet talented students, may have been put on the spot, while the poorly behaved student may be passed over. District policy demanded that exacting records by kept of each student's performance before any grade is issued. Grading by sample would jeopardize teachers.

The rating scale proposed by Tuley (1988), also, was not appropriate, because the writer felt that it did not encourage success as much as foster competition.

Those ideas which were deemed appropriate for this situation were shared with teachers as a jumping-off point for the creation of other original ideas. They were disseminated to the staff. Appendix B is a copy of that information.

**The Validity of the Teaching of Aesthetics**

The writer determined that this solution was not feasible in the practicum situation. It was felt that the teaching of a subject as complex as aesthetics would not be possible within the time constraints of the eight month practicum period. Because the writer was limited to the time that he can work with his fellow music teachers, the implementation had to be based on concrete action, not on the teaching of theoretics.

Therefore, the writer decided, based on this literature review, that an interrelation of the best solutions offered could be utilized by involving the music teachers in the creation of a curriculum revision that was to be immediately implemented. Included in the implementation was (a) the use of new materials, (b) the outlining of methods of instructions, (c) the designing of objectives using all of Bloom's three domains, (d) traditional and non-traditional evaluation techniques, as well as (e) new methods of recruitment.

As a result of the music teachers working together, under the facilitation of the writer, the district wide music curriculum would now have a chapter on choral ensembles. The addendum would include objectives materials, and methods of evaluation for these ensembles. Recruitment methods would also be formulated. Implementation would involve the summer band personnel and the entire music staff, as well as over 600 students in the fall.

The implementation period was eight months and covered the period of summer band rehearsals and concerts, rehearsals and

performances of holiday concerts, as well as seven staff meetings. The practicum culminated with an all-district choral festival. By the conclusion of the practicum period, all chorus teachers had been involved in the creation and implementation of the curriculum revision.

## Report of Action Taken

The eight month practicum experience began in June, 1991. While June may seem an inappropriate time to begin an academic endeavor, it was most practical for a program in applied music. Beginning in early June not only allowed the writer to have his teachers evaluate the Spring Concerts that they had recently conducted, but also afforded the writer the chance to evaluate the objectives based on the choral enrollment for Spring 1992.

The first month of the practicum experience involved several activities being carried on simultaneously. These were (a) a writer-conducted evaluation of the current curriculum for needed changes and additions, (b) the conclusion of the Spring Concert season for choral performances, (c) a writer-conducted survey of music teachers to ascertain their comments on skill development, create a list of successful works performed on the Spring Concert and their feelings about recruitment in relation to choral enrollment (see Appendix H), and (d) an informal survey of current choral students in grades 6-8. The report will begin with a description of the above events.

The evaluation of the existing choral curriculum was conducted both to evaluate the success of that plan and to review general principles of music education as they apply to the current situation. The music curriculum was last revised in 1985 by the 12 members of the music education staff, six of whom are vocal and six of whom are instrumental teachers. The curriculum is divided into the following areas (a) elementary classroom music, (b) chorus, grades 4-8, (c) training band, (d) instrumental music, grades 5-8, (e) symphonic band, (f) honors band, (g) orchestra, (h) chorus, grades 9-12, (i) voice, (j) music theory, and (k) high school music lessons. The practicum dealt with sections *a, b, h, and i.* (All sections were listed so that a fellow practitioner might find new ideas for outlining their curriculum.)

The first steps in curriculum evaluation involved the Tylerian approach of looking at the objectives and seeing if they were being currently met. The following table demonstrates whether a number of skills as listed in the curriculum were occurring. The results are based on the music which was chosen and its performance at the Spring Concert.

Table 3

The Performance of Choral Skills by District Ensembles

| SKILL | NUMBER OF CHORUSES PERFORMING THE SKILL |
|---|---|
| *Grades 4-5* | |
| n=4 choral ensembles | |
| Students will perform a variety of music | 4 |
| Students will sing primarily in 2 parts | 4 |
| Students will read printed music | 3 |
| Students will follow a conductor | 4 |
| *Grade 6* | |
| n=1 choral ensemble | |
| Students will sing in 3 parts | 1 |
| Students will use only printed music | 1 |
| Balance, tone quality, and expression will be seen | 1 |
| *Grades 7-8* | |
| n=2 choral ensembles | |
| Students will sing in at least 3 parts | 2 |
| Students will introduced to 4 parts | 0 |
| Students will use only printed music | 2 |
| All music will be memorized | 2 |
| *Grades 9-12* | |
| n=1 choral ensemble | |
| Music will performed from all periods | 1 |
| Music will be performed with appropriate difficulty | 0 |
| Students will recognize and interpret musical terms | 0 |
| Students will appreciate an artful performance | 1 |
| Students will strive for continual improvement | 1 |
| Four part music will be mostly performed | 0 |
| Proper breathing techniques will be used | 1 |

An evaluation of the above indicated that there was an uneven mastery of the prescribed skills, especially in the upper grades. The writer believes that this may be caused by the declining enrollment in the secondary level. For example, the objective that, in grades 9-

12 four part music be performed has a greater chance of being not met should a sufficient number of sopranos, altos, tenors, and basses not be present.

Based on the evaluation of the above information, the writer formulated a short needs assessment, of which the following items would be addressed with the music faculty during Fall 1992:

1. Development of part singing appropriate to each grade level, with an attempt at music above grade level to be used as a method of recruitment, training and encouragement

2. Lesson plans that included lessons in sightsinging at the secondary level

3. Lesson plans which included the language of music (symbols, terminology, etc.). At the elementary level, these would be tied to general music class. At the secondary level, at least 20 minutes per week would be set aside for this.

4. A general all-district recruitment plan would be established to assure that the secondary schools have sufficient enrollment to perform music on grade level.

5. Any future need, based on the upcoming summer workshop would be added at a later date.

By June 10, all of the Spring Concerts had been completed. The writer had been responsible for conducting three ensembles (the high school, the seventh grade, and the eighth grade choruses) in two

concerts. In the elementary schools, the children in chorus no longer had practice; in the secondary schools the students either worked on graduation music, sight-sang new music, or reviewed old favorites.

With the completion of all the district's concerts, the writer surveyed the music teachers for opinions of both their concerts as well as their thoughts on choral recruitment (see Appendix H). Because the writer was the sole conductor on the secondary level, he also completed the survey. The following table shows the results of that survey.

Table 4

Results of the Survey of Spring Concert Evaluation

Number of teachers responding - 6
(The survey questions can be found in Appendix H.)

Question #1 (RE: student enrollment) 5 Yes 1 No
Question #2 (RE: future recruitment for next year)
4 Yes 2 No
Question #3 (RE: Waiting to recruit) 3 Yes 3 No
Question #4 (Creation of data base of titles)
*Sound of Music*-SA arr. Ehret
*Free to Be a Family*-SA
*Every Day is Earth Day*-SA/Jennings
*Micky Mouse Club*-SA
*America is My Home* -SA/Williams
*Rhythm of Life*-SAB/Coleman
*Mon Coeur Se Recommende à Vous*-SATB/DeLasso
Question #5 (RE: students' perception of chorus) --answered varied

While each teacher felt that recruitment was a necessary part of the job, only three teachers (including the writer) recruited

students one year in advance. The last question of the survey, which asked for teacher's opinions of their perceptions of the middle and high school choruses received almost no response from the teachers. Most teachers left this question blank. (The writer hypothesized that some teachers may have felt uncomfortable repeating negative things about the writer's ensembles.) Of those who responded (the writer left this blank) one teacher noted that students often do not join secondary choruses because of peer pressure and the discomfort of being a male in a mostly female group. Another noted the presence of the Gospel Choir in the high school as being a detriment to students joining the school chorus. The Gospel Choir, whose membership is currently all black, meets after school, and is not a part of the music department. While the writer cannot prove that the Gospel Choir has caused a drop in enrollment of the official school ensemble, there has been a reduction in numbers since the inception of this group.

The final activity of the first month of the practicum was an informal survey of chorus students grades six through eight, regarding their perceptions of the secondary music program. These students were chosen because (a) they were currently in the program and were the ones who would be most likely to continue and (b) they already had the opportunity to register for the middle school or high school choruses.

The students were asked to share verbal comments. Most sixth graders expressed an interest in continuing in the seventh grade. Some expressed disappointment at the fact that they could not

simultaneously study art and chorus and were forced to drop chorus in favor of a greater interest in art. Others said they were required to drop chorus so that they could study a foreign language.

The seventh grade situation was far worse. More than half of the students said that they did not register for eighth grade chorus. The overwhelming reason was that eighth graders are offered "cycle", a program of 4 quarters of home economics, shop, print shop, and sewing. Nearly all who did not sign up for eighth grade chorus told the writer that "cycle" was new to them and they would like to try those subjects instead of chorus which they have had for a number of years. Only three students said they would not join chorus if they could be permitted both "cycle" *and* chorus.

Finally, the transition between eighth grade and high school brought on similar problems. Students responded that they were offered new course opportunities in the high school that they would like to try (e.g., R.O.T.C., business courses, computer science, and performing arts). Because they were only allowed one elective annually (chorus being an elective), chorus was often abandoned. Some noted that the Gospel Choir was the place they felt they belonged, it offered a sense of cultural belonging and (because it met after school) did not interfere with their ability to take a non-musical elective. Many students, however, did note that they would like to continue singing in the school chorus if a way was found that they could learn the music at home and attend chorus on an irregular basis.

To review the actual decrease in choral enrollment of the students in grades six through high school, Table 5 is provided. It notes the enrollment figures that were projected prior to the practicum.

Table 5

Projected Enrollment for Chorus: Grades 6-12

| | Jan.1991 | Tentative Sept. 1991 |
|---|---|---|
| Sixth grade chorus | 118 | 100 |
| Seventh grade chorus | 65 | 60 |
| Eighth grade chorus | 44 | 24 |
| High School chorus | 19 | 17 |
| **Total for grades 6-12** | **246** | **201** |

The writer concluded, based on the work of Bloom, Madaus & Hasting, (1981); Hunter, (1986); Lynn, (1987); and Phillips, (1988) that it was necessary to clarify all choral objectives in the district curriculum. Because the same teacher who directs each school chorus is also the general music teacher (on the elementary level), a committee was formed to make recommendations to the entire staff for group process work in the fall, which would revise the entire curriculum.

The period between July 1 and August 2 was spent on developing a framework of ideas on the levels of musical mastery that would be discussed at the fall staff meetings. These levels of mastery were devised so that a correlation could be seen between those skills expected in general music and those expected in chorus. The framework for these discussions was the 1985 general music

curriculum. A committee of four teachers: two choral teachers (one being the writer), a teacher of both general music and stringed instruments, and a band director were involved.

The writer felt that the input of the two instrumental music teachers was valid because of (a) the impact of general music remains equally important for the instrumental program as it is for the vocal program, (b) all music teachers possessed the same certification, and (c) all of the district's students (regardless of whether they are in an ensemble) were required to have general music from kindergarten through grade six. The above teachers volunteered their time on an irregular basis during and after the district's summer music program.

Because students were not afforded the opportunity to sing in the formal school chorus until grade four, (yet were no longer offered general music after grade six), grades four, five, and six were the years most closely scrutinized by the committee. A short description of the general music curriculum (in the area of singing) for these grades will be followed by the comments of the summer committee.

**Grade 4 - - -** **The general music curriculum includes:**

1. Experiences with both rote and note reading
2. The use of two and three part rounds
3. Songs with descants
4. Solo singing
5. Reading and interpretation of basic music notation
6. The ability to sing simple part songs, involving keeping the eye on the

appropriate part

**Grades 4-5 - -** **The choral curriculum includes:**
1. Students will perform a variety of music
2. Students will sing primarily in 2 parts
3. Students will read printed music
4. Students will follow a conductor

The committee agreed that all of the above, except *the reading and interpretation of basic music notation* were being done in the fourth grade chorus. (Fourth grade is combined with fifth grade in the area of chorus.) The instrumental teachers noted that students do not begin the study of instruments in the district until grade five, so they offered no comment. However, the vocal teachers did note that they do begin the study of musical symbols as early as grade two, noting that retention in this area is very low. Without the use of a band instrument, they said, music reading was a skill taught in a vacuum.

**Grade 5 - - -** **The general music curriculum includes:**
1. Most singing is done from written music
2. The ability to sing two part harmony
3. Review basics of good vocal habits, i.e., breathing, posture, diction, phrasing, and following a conductor
4. Ability to read simple rhythms as well as identify the notes of the treble clef $c^1$ to $f^2$.

**Grade 5** **Choral curriculum (See grade 4)**

All of the teachers agreed that it was the area of music reading,

in the general music curriculum, that once again was not correlated to the chorus curriculum. They noted that whereas the chorus teacher was supposed to have students read printed music, usually in two parts, the general music curriculum only stated that students would be able to read simple rhythms and note patterns. One teacher noted that it was comparable to asking children to only identify the letters of a word, without ever using that word in a sentence.

The band director was more direct in his indictment of the note reading skills of students. With apologies to his colleagues, the band director felt that most of the time any lessons he teaches in note reading begin with the supposition that the students had no prior knowledge. All teachers, however, including the instrumental teachers, felt that all of the other goals in the general music curriculum were being met.

**Grade 6 - - -** **The general music curriculum includes:**
1. Singing mostly from printed music
2. Experimentation with breathing
3. The use of songs of various cultures
4. More advanced music reading including triplets and eighth notes

**Grade 6 - - -** **The choral curriculum includes:**
1. Students will sing in 3 parts
2. Students will use only printed music
3. Balance, tone quality, and expression will be seen

The teachers here found a correlation between the use of tone quality and expression (as noted in the choral curriculum) with experimentation of breathing techniques. They noted, however, that the general music curriculum did not note that students would be

required to continue part singing. Whereas the choral objectives took part singing to the level of three parts, the general music curriculum stressed listening lessons and note writing. Teachers repeated their frustration in trying to communicate note reading to students at this level.

The writer shared with the group the fact that the district curriculum states that by grade seven chorus members should be singing exclusively with music in three part harmony. From informal comments noted by members of the committee regarding the elementary and middle school Spring Concerts of 1991, it was apparent that this was one area where students were not equipped for the middle school. Unfortunately, the writer's district does not currently offer general music in grades seven and eight, so no curriculum exists for these grades. The guidelines for secondary choruses and bands are specified in the district curriculum, yet have no relation to musical studies outside of these ensembles.

At the end of the summer of 1991 (weeks 9-10 of the eight month implementation period), the findings of the summer committee were offered to the supervisor of fine arts. Appendix I includes the memo to the supervisor. Besides summarizing the above information, the writer suggested that the committee ask the supervisor to share the information with all music education staff members at the first faculty meeting in the 1991-1992 school year. The requests being made, the supervisor agreed, affirming the position that the entire department would be most effective if

everyone worked together. The supervisor was also asked to have each teacher offer suggestions as to how to remedy these problems with concrete suggestions, test these suggestions in class and in chorus and finally have each teacher share with others the results of testing these suggestions.

Two unexpected events occurred at this time that may have altered the results of practicum. The 1991-1992 school year began one week later than scheduled, due to incomplete construction of additions to three elementary schools. This factor reduced rehearsal time for all ensembles, especially those in the elementary schools who start out with limited rehearsal time. The last minute revision of the school calendar also forced the removal of the in-service day in October, which the writer had planned to use for a full morning workshop with teachers.

The second event was the board of education's decision to terminate the employment of the cafeteria aides. This prompted all of the elementary school principals, save one, to give their music and art teachers daily lunch duty. This duty ended all resource time for the music and art teachers to work with the classroom teachers, and more importantly, in the case of this practicum, suddenly cut the elementary chorus rehearsals from two days per week to one. With reduced rehearsal time, the teachers noted to the music supervisor that two part music would be extremely difficult to master with only one rehearsal per week.

The choral students on the secondary level began their meetings of the first day of school. Because chorus was not a daily activity

in the elementary schools, all other music teachers began working with their ensembles by the third week of September. With some of the music ordered in advance, rehearsals commenced as soon as was feasible. Table 6 shows the actual number of students who registered for chorus, as compared with the projected enrollment (noted in Table 5).

Table 6

Comparison of Projected and Actual Enrollments in Choral Ensembles

| | Projected for 9/91 | Actual as of 9/15/91 |
|---|---|---|
| Fourth grade chorus | * | (28) |
| Fifth grade chorus | * | (92) |
| Sixth grade chorus ** | 100 | 86 |
| Seventh grade chorus | 60 | 52 |
| Eighth grade chorus | 24 | 23 |
| High School chorus | 17 | 14 |
| **Total for grades 6-12** | **201** | **175** |

*There were no enrollment projections for these grades, because they are only ancillary to the target group (secondary students).
**As of fall 1991, the sixth graders were no longer consolidated in one building. This figure represents the total number of sixth graders district-wide enrolled in chorus in the fall of 1991.

The secondary level was, as expected, the most in need of an influx of personnel (the raison d'être for the practicum).

The first full week of October brought about the first music staff meeting of the year. The writer spoke to his fellow music educators about the plans for the remainder of the practicum period.

A short report on the summer committee work was offered. The teachers agreed that more time needs to be spent on teaching music fundamentals, but they equally noted that until a fundamental change occurs in scheduling fine arts classes, music will remain a subordinate subject. The writer shared with the teachers his plan for mutually working to increase enrollment district wide. The teachers were pleased that this was to be done by consensus (especially because the writer is not in a supervisory capacity).

As a method to stimulate the brainstorming of new ideas, the writer distributed ideas from the literature on choral curricula. (A copy of these can be found in Appendix B.) Five items were noted (1) materials, (2) methods of instruction, (3) use of varied objectives, (4) evaluation techniques, and (5) methods of recruitment.

The first section, (*materials),* listed the most popular choral arrangements as well as some standards of the literature as defined by J.W. Pepper Music Wholesalers (one of the nation's largest). This section was self-explanatory, yet offered new suggestions for programming. The second section, (*methods of instruction*), also needed little discussion, but was offered to stimulate thought.

The third section, (*varied use of objectives),* however, involved a more lengthy presentation. The writer explained to the teachers, using examples, how the three classic taxonomies of Benjamin Bloom and associates could be used in applied music. The music teachers noted that is might be difficult to do all of these, when trying to conduct a rehearsal, one or two days a week. The discussion that ensued, assured the teachers that the ultimate goal

was to raise the level of the performance, which might act as an incentive for future prospective singers (Madsen & Yarbrough, 1980; Beane, 1984). This performance level would increase through critical thinking, affective education, and the use of the proper techniques for singing. In essence, the three domains would be used when writing objectives that could help increase performance and therefore enrollment.

The fourth area, *(evaluation techniques),* was also discussed at the meeting. The elementary music teachers did not express great interest in this area, because grades are not mandatory for music ensembles until seventh grade. However, they noted that a district standard should be in place to judge the quality of song and music.

The final area, *(methods of recruitment),* offered some ideas for thought for the teachers. The teachers expressed pleasure with the ideas, especially the idea of intra-district concerts, mini-concerts, and an all-district choral festival. The idea of staging such an all-district choral festival was the concluding section of the writer's presentation. Teachers were asked to offer ideas for (a) logistics [time/site/length of performances/theme], (b) adjudication ideas, and (c) ideas for a massed choir work, that students of all levels could learn.

After some discussion, it was decided that the festival would be held in late January or early February, 1992, and would involve all of the students in each ensemble. The high school was chosen as the site, because it has an auditorium large enough to accommodate all students and guests. The massed choral selection was not chosen,

but it was agreed that a song would be chosen that would not add greatly to the time of normal rehearsals. The teachers also decided that if successful, they would make the concert a biennial event, so that it would become something to look forward to for the students in each school. (Theoretically, most students in grades 5-12, except for those in 9th and 10th grade, would be in a new school every two years.)

As a concluding activity of the meeting, the writer explained to the teachers that in the next few months they would be allowed to make revisions to the existing district choral curriculum, with final approval being given by the district fine arts supervisor. To begin the process, each teacher was given a form on which to brainstorm ideas. (This form can be found in Appendix C.) The staff was reminded to use some of the ideas offered at this meeting, as a *jumping off point* for ideas of their own. Teachers were asked to return the form to the writer, along with their ideas on the choral festival, no later than one week from the date of the meeting. They were informed that they should be able implement all new ideas, if feasible, on a test basis.

Upon receipt of the brainstorming ideas, within 7-14 days later, the writer correlated the responses of the music staff. Each new idea offered was noted by the writer and catalogued for further use later in the practicum.

The first of the five questions on the brainstorming sheet (Appendix C) dealt with the use of new materials. Answers as

diverse as subscribing to a new professional journal to the use of vocalizes and intervalic warm-ups were given. Videotaping of rehearsals and concerts was also noted. Two teachers left this question blank. One teacher suggested the text *Teaching the Elementary School Chorus* written by Linda Swears.

The area of effective teaching methods brought about a variety of commentary by the staff. Most commonly seen was the idea that while teaching note reading would be the most enduring skill learned, several teachers noted that rote teaching of notes was often necessary due to time constraints. All noted, separately, that a good warm-up, one that reinforced the techniques of diaphragmatic breathing, was crucial. One teacher noted that it was imperative that all parts be sung *a capella* at some time, and that the written piano accompaniments should not be added until shortly before the concert. The writer, in his position as secondary level choral director added that private lessons were crucial for students with pitch problems.

The third question of the brainstorming chart dealt with skill mastery. Needless to say, this question elicited the most answers. One teacher responded that the reading of intervals was crucial in this area. Another stressed tone quality. Two teachers noted that it is crucial that the blending of one's voice within an ensemble be accomplished. Along with this was noted the use of proper diction, breathing and tone production. Another noted that students should, from the earliest years, be able to perform solfèg, as well as the singing of rounds and descants. Several teachers noted remarks on

the development of social skills and the ability to perform for others. This was specified by one teacher who listed eye contact with the director, proper posture and the development of the ability to follow a conductor's directions. It was also noted that students should gradually develop part singing skills, so that by high school they can master SATB music.

The fourth question asked how the teachers would measure the above skills. Sight-reading was the technique offered by one colleague to measure interval reading. Another teacher believed that individual vocal testing was necessary. A third teacher followed this line of thought with the idea of more sectionals. The use of *a capella* singing of parts was also suggested. One teacher noted the idea of watching and studying videotapes of a rehearsal or performance while another offered the idea that a vocal music colleague observe a rehearsal.

Finally, when asked what the staff can do to get and keep students involved, one teacher suggested the use of quality music and the need for praise during rehearsals. The idea of more exchange concerts was offered by one staff member, while another believed that it was imperative that children be exposed to select choruses from outside the district.

One respondent noted that it is crucial to use a multi-stylistic approach when planning the concert works. All lower elementary teachers agreed that anyone who wished to sing, should be allowed to join chorus. However, one staff member brought up a pointed argument: is the job of music educator to provide primarily a

socialization skill, with great potential for success, (especially for the student who fairs poorly in other academic areas), or is it to create elite musical ensembles? The writer decided to share this thought at the next faculty meeting.

As was noted at the first faculty meeting, each teacher was told to begin implementation of the skills that they believed were crucial for the grade level being taught, if they were feasible.

By the middle of October, the elementary music teachers were again permitted two weekly chorus rehearsals. Through negotiation with the school principals, the district music supervisor had redesigned some scheduled to accommodate both the need for the two weekly rehearsals as well as satisfy the principals' need for the music teachers to have lunch duty.

The second staff meeting, originally scheduled for mid-October was cancelled by the district supervisor. The ideas offered as skills needed for choral mastery were shared with the staff at the rescheduled meeting in late October. Teachers were given a copy of all of the skills that had been categorized by the writer (including those skills that the writer had noted).

There were 50 skills itemized. They were listed for perusal, so that each teacher, at that meeting, could discuss the importance and feasibility of noting them in the new curriculum. The teachers were told that they would be shortly asked which of the 50 ideas they were currently implementing. (A copy of the form that lists all of the ideas can be found in Appendix D.)

A short discussion of the note that accompanied the fifth question of the curriculum survey was discussed at that meeting (the issue of *music education for all versus music education for the elite*). After some debate, it was decided that all music ensembles must provide an opportunity for all students to experience music, not only the gifted. However, it was clearly stated, that it was the job of the music teacher to create a musical experience, one where standards were high and skills measured. This, the group concluded, could be accomplished by *all* teachers in the district continuing to create, monitor and evaluate the curriculum. The teachers also noted that the high school, with its extensive program of after school activities, was the proper forum for the creation of a select chorus.

The meeting continued with a review of the use of creating objectives using the three taxonomies, as offered by Bloom and Kratworth. Some of the skills suggested were mutually reworded into educational objectives. The level of the hierarchy and the domain of these objectives was categorized. The writer noted that while the teachers *did* cover all three domains, (whether intentionally or not), there was still a lack in demanding skills measured in the highest level of each domain (such as evaluation, characterization, and origination).

The writer, therefore, opened the discussion on the use of the higher levels of objectives. Using both the examples given on the handout during the first staff meeting as well as the newly created objectives, it was shown how the music staff could expand the

critical thinking area of students by designing objectives that used higher levels.

Teachers were then asked to take the 50 skills that were decided upon by themselves and (1) place a check next to only those that they were now implementing and (2) create written objectives for all the skills. To reduce the work of creating the objectives, they mutually divided up the list among themselves, with each teacher taking those ideas they proposed. (Due to the time involved, they were not asked to do this at the meeting, but again were asked to return the information to the writer within ten days.) It was asked that each objective incorporate the *skill,* the *level of satisfactory completion,* and the *tool* used to measure that skill.

By the second week of November, the writer had received the new objectives. A measure of negative feedback was felt by the writer. Two of the teachers responded that they felt that they were being asked to do too much work and each teacher had several objectives that did not include the skill, level of completion, and tool of measurement. The writer correlated all of the teacher-designed objectives and created a data base of that information. The complete list of these objectives, (which was preceded by a list of the skills previously created), was immediately duplicated for disbursement to all teachers at the next faculty meeting. (A copy of the new objectives can be found in Appendix J.)

The third staff meeting of the school year was held in mid-November. Three items were dealt with at this time: (1) the review

of the above first draft of the teacher-designed objectives, (2) the rationale for those titles chosen for use in the district's Holiday Concerts, and (3) the final plans for the all-district choral festival.

The meeting began by distributing the copies of the new objectives. The writer led the teachers through each of the objectives separately. First, teachers were asked to circle all of the skills that they were *currently* implementing. Each objective was then read aloud by the writer. Approval, modification, or disapproval was encouraged and offered. The music teachers decided that while final approval still remained with the fine arts coordinator, the group would use 100% consensus as the method of determining the incorporation of the new objective into the curriculum. Many objectives were quantified by grade level, some were modified for greater specificity, and others simply dropped due to lack of consensus. The writer noted again, that while all three of Bloom's domains were covered, (with little use of lower levels of the hierarchies), few of the objectives utilized the higher levels. The teachers, however, expressed pleasure in their own work and felt that it was comprehensive. The staff verbalized that they hoped the district fine arts supervisor would let their work stand!

The final version, as per the decision of music supervisor, categorized the objectives by grade level, using three subdivisions: (1) grades 3-6, (2) grades 7-8, and (3) grades 9-12. The divisions matched the method by which the district students are schooled (K-6, 7-8, and 9-12). The final revised wording of those objectives chosen by consensus can be found in Appendix K.

The second portion of the meeting dealt with the choice of choral music and how it fit into the scope of the teacher-designed objectives. One week before the meeting, the writer had mailed each teacher a form (Appendix F) asking the staff members to write down the names of any five titles being used on their Holiday Concert, so that those titles could be placed in a data base and distributed at the meeting. All of the teachers but one completed the form.

The writer questioned the teachers as to why none of them noted the vocal range of the works. They noted that with few exceptions, the range of most octavos of elementary choral music rarely goes lower than *b*, nor higher than $f^2$, therefore suggesting that the notation of each song's range would be redundant. The writer, however, suggested that all teachers with boys whose voices have begun the change, look carefully at the range of the alto part, so that accommodation can be made. With the new teacher-designed objectives being implemented on an individual level, the conductors were asked to bring copies of these five selections and be prepared to give a rationale for the choice of the music.

The staff members shared the information on their justification of their choice of music chosen. The writer noted which of the teacher-designed skills was being used. A correlational list was later prepared by the writer to show the relation between the choice of music and the use of the new objectives. It can be found in Appendix L. It should be mentioned that because teachers were working on their Holiday Concerts at this time, only Christmas and

Chanukah titles were offered. Practitioners wishing to repeat the practicum are more than encouraged to use those titles appropriate to the time of year.

The writer also wishes to note that regardless of the grade level or size of the ensemble being directed by the music teachers of the practicum situation, all of them agreed that when planning a Holiday Concert, there needs to be a variety of both sacred and secular Christmas music, along with at least one selection for Chanukah.

The teachers also concurred that at least one selection should be somewhat easy or fun to sing. This may include a song with humorous text (examples might include *The Music Fact Rap* or *Twelve Days After Christmas,* both by Feldstein, (Alfred Publishers), or a song that is vocally simple to sing, such as a two part arrangement for the older students or a unison song for younger children. A popular example would be *Do You Hear What I Hear?* by Regny & Shayne (Shawnee Press). One teacher also noted that the holidays were a good time to program a song with a foreign language text to give children exposure to other languages and cultures. Latin, French, Spanish, and Hebrew were examples given.

It was noted by several staff members that there should be at least one song on each level which was chosen for its intrinsic joy for the singer, no matter the audience response. All of the teachers admitted that music should always be chosen for educational and aesthetic reasons and not for entertainment purposes. However, the

staff concurred that if they were to maintain a parental interest in the program, it was necessary to continue to utilize titles that both educated while being pleasant to watch and hear.

The meeting concluded with a discussion of the particulars of the choral festival, including the choice of the massed choir song. The group decided mutually that each ensemble would be allowed 15 minutes for their processional and songs. No adjudicating would be done, however teachers would be asked to fill out a commendation sheet. Because the festival will be held soon after the holiday concert, students will be allowed to sing the best of their holiday selections.

The teachers decided that the massed choir song should be one with a positive uplifting text, yet one that would not take too much rehearsal time from the elementary teachers. Several songs were discussed: *The Wind Beneath My Wings, Harmony, Somewhere Out There,* and *The Greatest Love of All. Somewhere Out There* from the movie *An American Tail* was chosen. It was chosen due to its familiarity among most students, and its beauty of text and melody. The elementary staff was told that their choruses had the option of singing the song in unison or with a descant, the middle school would perform the song in three part harmony, and the high school chorus sing the song in four part harmony. The teachers expressed satisfaction with the ideas, especially with the fact that while the festival would be good public relations for the choral program, it would not interfere with plans and rehearsals for the Holiday Concerts. The date for the choral festival was set by the fine arts

supervisor for February 7, 1992.

The remainder of November and early December was spent on continuing to rehearse for the Holiday concerts. The fourth faculty meeting was a short one, for the purpose of sharing comments about the implementation of the new curriculum as well as discussing with the teachers various methods of evaluation. Regarding the curriculum, the teachers reported that they continued to use the new objectives in their instruction of music rehearsals. Due to the fact that a number of ideas had already been generated regarding evaluation by the teachers' themselves, the writer did not share any new information. (The teachers, however, would still be asked, following the concert, which evaluation techniques, now in place in the new curriculum, they utilized.)

Between early December and the closing of school for the Winter Vacation, no contact was made between the writer and the music staff, except for the concert observations. This season immediately preceding the Holiday Concerts, is by nature, a stressful time for any conductor and the writer wishes to share, for future readers, that it is imperative that a facilitator of a similar practicum not ask fellow music teachers to take on any additional responsibilities at this time of year. This thought was consistent with the wishes of the music supervisor, who cancelled the December staff meeting. The music teachers of the practicum were therefore free to devote 100% of their energies to concert preparation. All curriculum work, and certainly any paperwork was postponed until the conclusion of

the concert season. The staff had been previously reminded to attempt to incorporate the techniques of evaluation in appraising the work they would be conducting. The writer specifically planned the practicum in this manner to prevent division in the department as well as assure that time was spent with the students directly on creating excellent and memorable programs.

It was during the second week of December that the music supervisor was presented with the results of the curriculum work of the music staff. Because the team had the previous blessings of the supervisor, no major changes were expected. However, the supervisor's approval, and possible modification remained necessary. A memo from the supervisor, noting his requests can be found in Appendix M.

The month of December included, not only evening concerts, by each director, but also in-school concerts for the student body. Additionally, the writer had planned to conduct another eight concerts: two that were intra-district, for the purpose of recruitment (the high school visited the middle school and the eighth grade visited an elementary school), two in the community with the high school chorus, and three in the community with the after school *Travel Choir.* These community concerts were planned for retirement communities and nursing homes. A sudden death in the family of the writer caused cancellation of two of the community concerts.

Following the Winter Break, the teachers were given copies of the new curriculum for their files. They were asked to note which

sections of the evaluation portion they were implementing. Mid-January included the final faculty meeting of the practicum period. One portion of this meeting included recruitment for the Spring Concert Choruses, as well as ideas for future enrollment. The objectives generated by group process regarding recruitment (Section E of Appendix J) were again discussed, so as to remind the group of the necessity for using those ideas at this time in the school year. The end of January found all music teachers using the new curriculum in planning their Spring Concerts, as well as in the recruitment of new students.

The teachers expressed satisfaction with their ideas, and noted excitement with the upcoming Choral Festival. The fine arts supervisor expressed satisfaction with the work of the writer and the results of his cooperative staff in creating the new curriculum through mutual work.

The writer visited the choruses in the elementary schools to encourage sixth graders to continue to sing when they reached the middle school. The writer clarified for students the differences between chorus in elementary school and the middle school and shared with them some of the opportunities, such as trips, they would be offered. The writer also briefly discussed the upcoming choral festival. A similar talk was given to both the seventh and eighth grade choruses, who also would soon be enrolling for their next year's classes, with the eighth graders enrolling for the high school.

The all-district choral festival was held as scheduled. Each chorus in the district performed for an audience comprised of only choral music students. Teachers were invited to write commendations to each director, but as previously noted, decided against offering recommendations, thus keeping the festival free of competitive consequences. Judging by the enthusiasm of the students, the finale, (the massed chorus singing *Somewhere Out There),* was the highlight of the event. Members of the central administration as well as some parents attended the festival.

With upcoming registrations due in the middle and high school, recruitment activities were increased in February. The high school chorus performed for the eighth graders and a tour of the elementary schools was planned for the seventh grade chorus. Both schools were decorated with posters encouraging students that chorus was an exciting and fun class for which to register.

Although official registrations for the 1992-1993 were not complete by the end of the practicum, the Table 7 provides the unofficial estimates of choral enrollment for the following year for the middle and high schools.

Table 7

Unofficial Enrollment Estimates for Choral Groups 1992-1993

| | |
|---|---|
| Seventh grade chorus . . . | 65 |
| Eighth grade chorus . . . . | 32 |
| High School chorus . . . . | 35 |
| **Total for grades 7-12** | **132** |

# CHAPTER V

# RESULTS, DISCUSSIONS, RECOMMENDATIONS, AND DISSEMINATION

## Results

The problem that existed in the writer's work setting was that there had been a severe decline in enrollment of students in both the middle school and high school choruses of the writer's school district. After surveying staff members and scrutinizing the district arts curriculum, as well as the state of arts education in the writer's state of New Jersey, the writer concluded that there were a number of causes that have helped to contribute to the fact that there was a decline in the enrollment of students for chorus in both the middle and high schools.

The lack of active recruitment from choral directors was seen as one cause. The extended choice of courses (electives) on the secondary level was also seen as a cause of lack of enrollment. A third determinant noted was the lack of consistency among staff members in following a loose set of curricula guidelines in choral music. Finally, the general population's perception of the arts as a

"frill", and the ensuing lack of respect music receives, as an academic subject, was seen to be a cause.

The solution chosen to remedy the problem was an interrelation of the best ideas offered in the literature. This was accomplished by involving the music teachers in the creation of a curriculum revision that was implemented immediately after being written, reviewed, and approved (within the practicum period). Included in the implementation was (a) the use of new materials, (b) the outlining of methods of instructions, (c) the designing of objectives using all of Bloom's three domains, (d) the use of tradition and non-traditional evaluation techniques, as well as (e) new methods of recruitment.

There were two overriding goals of the eight month practicum experience. The first was to increase the number of students enrolling in the seventh grade, eighth grade and high school choruses. The second goal was to increase the involvement of all vocal music teachers in the process of all facets of choral ensemble curriculum construction and implementation. To that end, seven objectives were designed to measure the attainment of that goal. What follows is a restatement of those objectives and description of the level of success achieved in attempting to meet those objectives.

Objective 1 By the end of the eight month implementation period, enrollment for all district-wide choral ensembles will have increased.

The objective was considered met. District wide, more students

were now involved in choral activities. There was an increase of 17.9% in the number of students enrolled in choral groups on the secondary level. This was nearly two times as great as was needed to meet the objective.

Table 8 compares the enrollment figures for choral ensembles, using the figures for September, 1991 (that were in place at the onset of the practicum in June, 1991), with those as of February, 1992 (at the conclusion of the practicum.)

Table 8

Enrollment for Choral Ensembles Grades 6-12

| | Sept., 1991 | February, 1992 |
|---|---|---|
| Sixth grade chorus . . . . | 100 | 106 |
| Seventh grade chorus . . . | 60 | 58 |
| Eighth grade chorus . . . . | 24 | 42 |
| High School chorus . . . . | 17 | 31 |
| **Total for grades 6-12** | **201** | **237** |
| | | **(17.9% increase)** |

Objective 2 By the end of the eight month implementation period, teachers will possess information needed to make decisions regarding curriculum revision.

The objective was considered met due to the fact that five of the seven staff meetings planned were held and that all six teachers attended the first two meetings when literature was disseminated on curriculum revision ideas. At this time, teachers were offered a chance to respond to any of five areas (see Appendix C). It was after the second of these meetings that each teacher was asked to submit

the five skills required to complete objective four. The attendance at each meeting is noted in Table 9.

Table 9

Music Faculty Attendance at Staff Meetings

| | n=6 |
|---|---|
| Meeting 1 . . . . . | 6 |
| Meeting 2 . . . . . | 6 |
| Meeting 3 . . . . . | 5 |
| Meeting 4 . . . . . | 5 |
| Meeting 5 . . . . . | 6 |

Objective 3 By the end of the eight month implementation period, each vocal music teacher will have had an opportunity to be involved in the creation and implementation of a curriculum revision.

The objective was considered met by the fact that each of the six music teachers completed the curriculum revision, by designing objectives, and by consensus, modifying those educational objectives. Although two teachers did not offer any ideas for the area entitled *new materials* and some did not write all of their objectives using the qualities of *skills, level of mastery,* and *the use of a measurement tool*, each teacher was actively involved in the group decision making process. Besides these small omissions, at least one idea for each other curriculum topic on the form was completed. This form included requests for new ideas in the areas

of materials, effective methods of teaching choral music, a list of skill mastery for chorus, and the measurement of those skills. Included also were requests for ideas on how to get and keep more students involved in the choral program.

An example of a form for recording these ideas is included in Appendix C. Two teachers noted on their forms that they were excited at the opportunity of being involved in the process of making changes in the program. The complete results of the information retrieved was put into a data base of 50 ideas which can be seen in Appendix D. The final list of those skills and ideas in the form of educational objectives can be seen in Appendix J.

Objective 4 By the conclusion of the eight month implementation period, each vocal music teacher will have implemented at least four aspects of a revised curriculum in the planning and evaluating of their 1991 holiday concerts. [The five aspects were (1) *new materials*; (2) *methods of teaching choral music*; (3) *skill mastery*; (4) *measurement of skills*; and (5) *recruitment ideas*.]

The objective was considered met. Each teacher noted at the final faculty meeting those aspects of the collaboratively designed curriculum they utilized. All teachers utilized all five of the above aspects, using an average of 31 of the teacher-designed ideas. The figure is based on the fact that each teacher was offered a total of 50 ideas created by the entire staff. Table 10 notes the results of this self-evaluation by each staff member.

Table 10

Listing of Teacher Generated Ideas as Utilized by Music Staff

The complete list of ideas can be found in Appendix D

| Teacher: | Idea Number |
|---|---|
| Teacher #1 | A2; B2, 5; C1-5, 6, 11-15, 17-21; D1, 3-4, 7; E1-3, 5-6, 9. (Total of 28 skills) |
| Teacher #2 | A2; B1-2, 6; C-4, 8, 11-21; D4, 7; E1-5, 6, 9. (Total of 29 skills) |
| Teacher #3 | A-4; B1-2, 7; C1-4, 11-15, 17-21; D4, 7; E1-9. (Total of 31 skills) |
| Teacher #4 | A2; B1-2; C1-6, 8, 11-21; D4, 7, E1-2, 5-9 (Total of 30 skills) |
| Teacher #5 | A1-2; B1-2, 6; C1-4, 11-15, 17-21; D4, D7, E1-3, 7-10 (Total of 28 skills) |
| Teacher #6 | A1-2; B-4; C1-8, 10-21; D1-7; E1-5, 7, 9-11. (Total of 42 skills) |

Table 11 lists which specific objectives, (as delineated in *Section III: Skill Development* of the new curriculum) were met by the staff, as witnessed by the writer attending the various Holiday Concerts. (The final draft of those objectives can be found in Appendix K.)

Table 11

Utilization of Choral Objectives in the Holiday Concerts as Observed by the Writer

Objectives are delineated in Appendix K

| Teacher: | Objectives Utilized: |
|---|---|
| Teacher #1 (Grade 4-6) | A1-2,4,6,8,10,12,14,17 |
| Teacher #2 (Grade 4-6) | A1-5, 10-13, 15 |
| Teacher #3 (Grade 4-6) | A1-7, 9-14, 17 |
| Teacher #4 (Grade 4-6) | A2,4-5,7-9, 12,15-16 |
| Teacher #5 (Grade 4-6) | A1-7,9,12-17 |
| Teacher #6 (Grade 7-12) | B1-2,4,6-8,10-20; C1-2,4-7,10-20 ( Teacher #6 is the writer's self-evaluation) |

Objective 5 By the conclusion of the eight month implementation period, choral music will have been chosen that will match the student's level of development.

This objective was considered met. Each member of the music education staff provided the entire music staff with a list of titles as well as and copies of the five selections that were chosen for their Holiday Concert. Each song was matched up to the skills that were listed by grade level. A chart correlating the objectives by grade level, with selected pieces of music, can be found in Appendix L.

Objective 6 By the conclusion of the eight month

implementation period, teachers will note that students successfully performed the music chosen by their teacher. (This relates to the choice of music in Objective #5.)

The successful performance of pitch, harmony, rhythm, style was noted. Appendix G is an example of the writer-designed instrument that was used to measure this objective. The objective was considered met, because all six chorus directors checked either the column *performed well* or *performed satisfactorily* in four of the five songs chosen. The writer wishes to note, however, that there were more notations under the heading of *performed satisfactorily* than that of *performed well.*

Objective 7 By the conclusion of the eight month implementation period, members of the sixth grade, seventh grade, and eighth grade choruses will demonstrate a positive attitude toward the chorus of the following grade.

The objective was considered met. Using an informal show of hands, 185 students in those grades were asked the question, *Would you join chorus next year if you could fit it into your schedule?* An overwhelming 171 of them (or 92.4%) noted that they felt that the middle school and high school choruses were something for which to look forward. Students noted that they appreciated the opportunity of hearing choruses from other schools, and especially noted that they enjoyed the all-district choral festival.

The writer noted, however, that while many students, (especially those in the middle school) exhibited a more positive

attitude than had in the past, many still noted that the constraints of scheduling precluded their desire to remain in chorus. However, most continued the tradition of wishing to take "cycle" instead of chorus. All, but one student said they would remain in chorus if a way was found for them to study "cycle" as well as chorus. While all eighth grade students expressed excitement about being in the high school chorus, a number repeated the fact that those who study a foreign language in high school would be limited to one elective, and chorus may not be that choice. Several students in each grade responded that they definitely would not reschedule chorus under any circumstance. The reasons given were a desire to no longer sing, lack of enjoyment of the music, or displeasure with members of the ensemble.

## Discussion

After analyzing the results of the stated objectives, it is clear that using group process was a successful technique in the creation of a new curriculum. Teachers were pleased that they were empowered and free to experiment with new ideas. Self-concept among teachers was raised and this was passed along to chorus members in greater pride in their work. The unity brought together through the use of a massed chorus reaffirmed the joy of singing, while acting as a unique tool for recruitment and public relations.

The implications of the results of the above objectives demonstrated that creative work in curriculum development need not be limited to a small department, like the music department of the

writer. Objectives #2-6 could easily be adapted to any discipline. With careful planning and facilitation, most subjects could effect change without using traditional top-down styles of management and curriculum planning.

Incorporating recruitment techniques into the group-process curriculum was a successful idea, yet one not necessary for all disciplines. Because maintenance of a successful music program in the upper grades often demands continual recruitment, this practicum found a successful match between curriculum ideas and recruitment techniques through incorporation of the two. The rigidity of high school requirements and the presence of an eighth grade "cycle", however, still were major impediments to the best of recruitment techniques.

There were few unexpected outcomes of this practicum. Several meetings were cancelled by the fine arts supervisor and one concert was postponed due to personnel emergencies. The writer modified plans to meet the needs of the teachers. For example, the writer did not allow for sufficient time for the writing of the curriculum objectives at the faculty meeting, and allowed them to send via inter-office mail any of their work.

Positive unexpected outcomes were also noted. After approving the teacher-designed curriculum, the fine arts supervisor allowed its unofficial implementation of the new curriculum, although it was not officially sanctioned by the central administration staff. The fine arts supervisor also noted that the process generated here would be shared with the art staff when they begin their next curriculum revision. Finally, the increase in choral enrollment was

greater than the writer had anticipated. The change in attitude of students was also greater than anticipated.

As a result of the large number of seventh graders who wished to take both "cycle" and chorus in eighth grade, the writer has submitted, to the supervisor of fine arts, a plan whereby students would be able to leave their scheduled cycle classes, one day per week, to participate in eighth grade chorus. The proposal is currently awaiting approval of the middle school principal.

Most importantly, change was effected in the schools that will (a) increase the enrollment of students who wish to sing in school choral groups and (b) generate a feeling of empowerment among staff members. The use of the new recruitment techniques, including the choral festival proved to be successful in augmenting the size of choral ensembles. Students expressed enjoyment and excitement at the prospect of continuing in upper level organizations, while teachers expressed satisfaction that the system of group-process was successful in making a change.

The literature supports the writer's conclusions of the practicum experience. Singing is central to all musical literacy (Best, 1990). Because everyone possesses a voice, students should be provided with the best possible opportunity to use and share it. The author notes that music educators have an obligation to strive for artistic excellence without elitism, and that music should be provided for all students, regardless of their level of talent.

The Music Educators National Conference (M.E.N.C.) has stated that when musical opportunities are available for all students, their

quality of life will improve (M.E.N.C. 1991a). Only 56% of New Jersey public school students are currently involved with music, with most of these students in grades K-6 (Literacy in the Arts, 1989a). M.E.N.C. stated that 15% of the secondary school instructional program should include the study of the arts, with a requirement of at least one arts course for graduation.

Fine arts practitioners must strive to earn and maintain the respect for their subject, in no less a manner than their colleagues in the sciences and liberal arts (Best, 1990). Only when the curricula standards for music are raised will the subject be deemed to be academic, not an embellishment to the required academic day.

The continued unevenness in arts courses in the writer's state of New Jersey (Literacy in the Arts, 1989b) is only one example of the need for a structured arts curriculum, including vocal and instrumental performance opportunities. Each practitioner must evaluate his or her own situation in terms of curriculum standards that are as demanding for music as they are for any other discipline (Lynn, 1987; Radocy, 1989; Hoffer, 1988; Phillips, 1988).

To some extent, the music curriculum, by its very nature, must remain somewhat tied to performance. However, educational practitioners must retain a pedagogical perspective toward the art. Music performance, whether choral or instrumental, is not the means to musical literacy, but the end of a long process of music making music study.

While the annual holiday concert, spring concert, music festival, or staged musical may be the most tangible evidence of musical

learning, teachers must not forget that they are educators who perform, not performers who educate (Elliot & Rao, 1990). The music teachers' job is to install a pattern of automatic responses with his or her students. Many directors rely on these psychomotor criteria when evaluating a musical performance (McCoy, 1990). The importance of this domain of educational objectives reaffirms the necessity of quantifying psychomotor skills (Phillips, 1988; Goetze, 1988) as part of the group process development of a sound and complete curriculum.

Salisbury (1985) coined the word *automaticity* to describe the state where a new learning no longer demands the full attention of the brain. Examples in vocal music would include diaphragmatic breathing and maintaining a loose facial structure. In order to create this level of psychomotor automaticity, music educators must maintain high standards when creating their daily objectives, utilizing quality music, that will foster appropriate skill development (Abeles, Klopman, & Hoffer, 1986; Warrener, 1985; Literacy in the Arts, 1989b). When students are challenged by fine musical opportunities, they demonstrate greater enjoyment, as well as personal satisfaction (Elliot & Rao, 1990). The authors note that "musicianship is not a talent, it a form of knowledge that can be taught and learned" (p. 32).

To this end, this practicum experience has utilized the power of music teachers who combined their intrinsic desire for positive musical experiences, with their shared base of ideas. Plunkett (1990) noted that when teachers have an advance awareness that the affects of their thoughts and motivation will be utilized, they tend

to be more creative. Through group dynamics and communal efforts, he wrote, will the most success be found. In the writer's state of New Jersey, the development of individual fine arts curricula is overwhelmingly implemented by the teachers themselves (Literacy in the Arts, 1989b). Woefully, few teachers, however, used group process as advocated and successfully manifested in this practicum.

Currently only 25 states require an arts course in high school, with a number of those 25 states permitting vocational education or foreign language to substitute for the arts (M.E.N.C. 1991b). Such minimal standards, combined with the current trend to further reduce arts and music programs, make efforts that foster student involvement in music, such as that of this practicum, significant within the present state of American public education.

It is an imperative for music teachers to help retain and bring respect to their programs. While every practitioner reading this work may not need to increase the enrollment of his/her choral or instrumental ensembles, the techniques used here to modify the curriculum are easily adaptable to such situations as (a) the development of a multi-disciplinary curriculum, (b) the creation of new courses in the arts, and (c) the use of group dynamics techniques to strengthen staff relations.

In conclusion, the words of Dr. Ernest Boyer, President of the *Carnegie Foundation for the Advancement of Teaching* enrich the ongoing purpose of this practicum: "the arts are a means by which civilization can be measured" (Boyer, 1985, p. 97). Music educators have a great ethical, as well as social responsibility to all students,

allowing them an avenue to study and perform music. Using group process has brought members of the practicum community together in their search to enrich students' lives.

The results were clear. Teachers felt a sense of satisfaction and empowerment, students were the recipients of a better music education, and finally, the incorporation of recruitment techniques into the curriculum stemmed the recent decline in choral enrollment. The success of this practicum has reaffirmed the importance of music in the public schools. It is the responsibility of future music practitioners to take this gauntlet and labor to even further strengthen the position of music in American schools. As Dr. Boyer wrote (p. 98), "the arts...are essential if we are to survive together with civility and joy."

## Recommendations

The following is a list of recommendations for practitioners interested in repeating this problem solving experience in increasing choral enrollment.

1. Explain the group-process method to those involved with curriculum development. Make sure each teacher is involved, and understands the concept of consensus.

2. As was done in this practicum, begin the process in the spring, so that the current year's enrollment figures, as well as registration figures for the fall can be seen. However do not attempt the choral festival until the following spring. The demands for a February festival are too great, so quickly after a holiday concert.

3. Allow the teachers to create the skills and then the objectives on their own time, if necessary. Too often, faculty meetings, regardless of their length, occurring after a work day, were not conducive to spontaneity and discussion. The optimum solution would be to allow teachers an in-service day for the purpose of group-process curriculum development.

4. Maintain a schedule of ongoing curriculum revision and recruitment. Do not make curriculum revision an occurrence that is demanded every few years and recruitment an annual springtime ritual. With curriculum, always be looking out for new ideas and incorporate provisions so that one can officially add or modify the curriculum annually. With recruitment, use your best salespersonship every day.

## Dissemination

This practicum has been shared with all music education colleagues, both vocal as well as instrumental, on the elementary and secondary level in the practicum school district. The results have also been shared with members of the central administration.

The writer also plans to submit an abbreviated version of the practicum to the Music Educators National Conference (M.E.N.C.) journal, the *Music Educators Journal.* An abbreviated version of the practicum, with focus on the literature review, will also be submitted to the *Journal of Research in Music Education* and the *Southeastern Journal of Music Education.* Finally, the writer also will submit information on the practicum to the New Jersey Music Educators Association, for possible inclusion in its magazine, *Tempo.*

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# APPENDIX A

## INSTRUMENT TO ASSESS TEACHERS' OPINIONS OF CURRENT MUSIC PROGRAM

April 9, 1991

Dear Music Colleagues,

As part of my doctoral work, I will be writing my major practicum on the ways we use to evaluate musical performances (our concerts!!) and what we do to improve those ways, as well as hopefully, improve our concerts.

Please.....Help me over the next year by filling out any surveys that may come your way.

All responses will be strictly confidential.
PLEASE DO NOT WRITE YOUR NAME ON ANYTHING.
HOWEVER, PLEASE ANSWER THE FOLLOWING AS HONESTLY AS POSSIBLE

HOW DO YOU FEEL ABOUT THE DISTRICT'S CURRENT STANDARDS FOR MUSICAL PERFORMANCE EVALUATION?

I AM HAPPY WITH THEM_____ I AM NOT HAPPY WITH THEM___
(IT IS NOT NECESSARY TO SAY WHY YOU FEEL THAT WAY)

DO YOU BELIEVE THAT SOME PART OF THE EVALUATION OF THE MUSICAL GROUP YOU CONDUCT SHOULD BE IN THE FORM OF A GRADE?

YES_____ NO_____

NOW, please look at the following criteria for grading and give your opinion, as to the importance of these items when evaluating your concert. Please answer the following, regardless of whether you personally give out grades.

Very important...Somewhat important...Not too important...Not important at all

1. Performed the correct notes

2. Behaved well

3. Was received well by the audience

4. Performed music that the audience approved of

5. Performed music above grade level

6. Was received well by administration

7. Learned about the history of the music

8. Was able to read all musical symbols, (notes, signs, etc.)

Are you?

Vocal_____Instrumental_____

Elementary_____Secondary_____

Thank you for your time. Please send this back today or tomorrow if possible in the enclosed envelope. I need them by Thursday, April 11, 1991

David Weintraub

# APPENDIX B

## EXAMPLES OF INFORMATION DISSEMINATED TO TEACHERS

As part of the group process of revising the curriculum on choral groups, we will be looking at the following subjects:

1. . . . Materials
2. . . . Methods of Instruction
3. . . . The use of varied objectives
4. . . . Evaluation techniques
5. . . . Methods of recruitment

The following is a short outline of some ideas derived from music education journals and textbooks on writing a curriculum for choral music. Let these be a jumping-off point for our own.

*Our new ideas will hopefully be just as important as those listed below!*

**1. Materials**

The following list includes the most popular holiday songs for choral groups, as well as a notation of standard repertoire. Grade level and voicings are listed.

| TITLE - - -

## 2. METHODS OF INSTRUCTION

Here are some ideas from other experts!

Teach notes by rote only when necessary••
Have sectional rehearsals••
Teach note reading from the earliest grades••
Tape record/playback each rehearsal••
Vary tempi and style during rehearsals to teach aesthetics

## 3. THE USE OF VARIED OBJECTIVES

Remember Benjamin Bloom and the Taxonomy of Educational Objectives? Try to let one goal be that you use all of the levels of the each domain (admittedly, a tough task!) Here are some examples of how it can be done.....

*Begin each objective by saying* ***"Student will be able to....."***

COGNITIVE DOMAIN:

| | |
|---|---|
| 1. *Knowledge* | identify the composer of the *Messiah* |
| 2. *Comprehension* | tell me in his/her own words with *ff* means |
| 3. *Application* | describe how to relieve a "breathy" sound |
| 4. *Analysis* | identify the alto part, while listening to a recording |
| 5. *Synthesis* | take the notes of the first eight measures of the song, mix them up, and create a new tune |
| 6. *Evaluation* | decide if a song is appropriate for graduation |

AFFECTIVE DOMAIN:

| | |
|---|---|
| 1. *Receiving/Awareness* | -raise their hand when the sopranos sing |
| 2. *Responding* | try to sing a song in French |
| 3. *Valuing* | show a feeling of esprit de corps in chorus, by sharing music with a stranger |
| 4. *Organization* | explain the musical qualities of their favorite song |
| 5. *Characterization* | by a value admit that their opinion of a song has changed after hearing another group perform that song |

PSYCHOMOTOR DOMAIN:

1. *Perception* — be aware of how to breathe when singing
2. *Readiness* — sit erect and be ready to breathe before singing
3. *Guided Response* — repeat a musical phrase after hearing it sung
4. *Mechanism* — sing a major scale on "ah" without the piano
5. *Complex overt response* — perform a song with choreography
6. *Adaptation* — take the movements of their favorite video artist and adapt them to an arrangement of chorus music
7. *Origination* — create and act out a school musical

## 4. EVALUATION TECHNIQUES

Here are some ideas:

- Videotaping
- Starting all students with an "A"
- Student self-evaluation
- Rating scales
- Student/teacher contracts

## 5. RECRUITMENT METHODS

Here are some ideas:

- Mini concerts in school
- Student solo recitals
- Intra-district concerts
- All-district festivals
- Posters
- Chorus contests
- Chorus parties
- Discussions with current members of district programs

# APPENDIX C

## INSTRUMENT FOR BRAINSTORMING CURRICULUM !DEAS

Please take a moment and fill in each area with at least one idea.
(Remember if we each fill in one idea, we instantly have six new ideas!)
This form should take no more than 5 minutes to fill out.

**Jot down the first thing that would come to your mind if you were choosing ideas that would improve the entire chorus curriculum district-wide.**

1. What new materials would you use?

_____

2. What method of teaching choral music is the most effective (e.g. rote; use of octavos; sectionals; private lessons; etc. Please make up your own ideas?

_____

3. What skills should be mastered in chorus? (Please try to list 5.)

_____

4. How will you measure if those skills were mastered?

_____

5. What techniques would you suggest to get more students involved in the program and keep them involved in later years?

_____

# APPENDIX D

## DATA BASE OF IDEAS FOR CHORAL SKILLS AS SHARED BY TEACHERS

Based both on the ideas we mutually created to help revise the curriculum, as well as the information distributed at the faculty meeting, the following list of ideas was considered the most practical and feasible for our school district:

***A. New Materials:***
1.Videotaping
2.Vocalisms
3. Use of magazine *Music K-8*
4. Use of textbook *Teaching the Elementary School Chorus*

***B. Most effective method of teaching choral music:***
1.Use of daily breathing exercises
2. Sectional rehearsals
3. The use of octavos
4. The use of private lessons for students with pitch problems
5. Rote teaching of notes
6. A capella singing of parts
7. Reduce use of printed piano accompaniment

***C. Skills that should be mastered in chorus:***
1. Follow one's vocal part in the octavo
2. Produce a pleasing sound on pitch
3. Read the direction of the notes (lower grades) and note names (upper grades)
4. Sing a capella
5. Hear when one and others are singing the wrong notes
6. Blend with others
7. Learn social skills
8. Develop large group skills
9. Sing rounds, descants, and melodies at certain intervals
10. Read intervals
11. Obtain good tone quality
12. Sing on pitch in all grades.
13. Sing in two part harmony grades 3-5.
14. Sing in three part harmony grades 6-8

15. Sing in four part harmony grades 9-12.
16.Sing in foreign languages
17. Memorize music
18. Learn on-stage skills.
19. Use of proper diction
20. Follow a conductor's directions
21. Sing with energy

***D. Measurement of above skills***

1. Use of videotape and audiotape
2. Use of sight reading materials
3. Testing of individual students
4. Small group activities
5. Student self-evaluation
6. Non-evaluative observation by colleague
7. A capella singing of parts

***E. Techniques suggested for future and continued student involvement***

1. Use of quality music
2. Show respect for each student; praise for each one
3. Allow anyone who wishes to sing to join chorus
4. Use of a wide level of music
5. Make music match developmental level
6. Choose music that is interesting to students
7. More chances to perform outside of school
8. More chances to perform in school, besides Holiday and Spring Concerts
9. Choral festivals
10. Performance of staged works that appeal to future audiences
11. Exposure to non-school choral groups

# APPENDIX E

## INSTRUMENT TO MEASURE IMPLEMENTATION OF CURRICULUM REVISIONS DURING THE CONCERT PERFORMANCE

*(THIS FORM IS TO BE COMPLETED BY THE WRITER AFTER WATCHING EACH CONCERT.)*

Instrument for teacher self-evaluation of implementation of curriculum

Name of music teacher ("A", "B", "C", etc.)_____

Grade level of chorus_____

| **Items** that were circled on Appendix D | Brief **description** of how the item was used: |
|---|---|
| 1._____ | _____ |
| 2._____ | _____ |
| 3._____ | _____ |
| 4._____ | _____ |
| 5._____ | _____ |
| 6._____ | _____ |
| 7._____ | _____ |
| 8._____ | _____ |
| 9._____ | _____ |
| 10._____ | _____ |

# APPENDIX F

## TITLES OF MUSIC USED FOR DISTRICT CHORAL CONCERTS

Teachers, please take a few moments and write down the following information about any five selections chosen for this year's holiday concerts.

I am building a data base and will share the information with other staff members, so we can all profit.

| TITLE | COMPOSER | VOICING | VOCAL RANGE | COMMENTS |
|---|---|---|---|---|
| 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |

# APPENDIX G

## INSTRUMENT TO MEASURE STUDENT PERFORMANCE OF CONCERT MUSIC

Chorus directors,
Please evaluate how you feel your students performed
the following 5 songs during the Holiday concert

SONG #1 - - - - TITLE:_____

| | Performed well | Performed satisfactorily | Performed less than satisfactorily | Performed poorly |
|---|---|---|---|---|
| Pitch | | | | |
| Harmony | | | | |
| Style | | | | |
| Rhythm | | | | |

SONG #2 - - - TITLE:_____

| | Performed well | Performed satisfactorily | Performed less than satisfactorily | Performed poorly |
|---|---|---|---|---|
| Pitch | | | | |
| Harmony | | | | |
| Style | | | | |
| Rhythm | | | | |

SONG #3 - - - TITLE:_____

| | Performed well | Performed satisfactorily | Performed less than satisfactorily | Performed poorly |
|---|---|---|---|---|
| Pitch | | | | |
| Harmony | | | | |
| Style | | | | |
| Rhythm | | | | |

SONG #4 - - - TITLE:_____

| | Performed well | Performed satisfactorily | Performed less than satisfactorily | Performed poorly |
|---|---|---|---|---|
| Pitch | | | | |
| Harmony | | | | |
| Style | | | | |
| Rhythm | | | | |

SONG #5 - - - TITLE:_____

| | Performed well | Performed satisfactorily | Performed less than satisfactorily | Performed poorly |
|---|---|---|---|---|
| Pitch | | | | |
| Harmony | | | | |
| Style | | | | |
| Rhythm | | | | |

# APPENDIX H

## WRITER DESIGNED SURVEY TO EVALUATE MUSIC TEACHERS' THOUGHTS ON RECRUITMENT AND THE 1991 SPRING CONCERT

June 13, 1991

Dear Vocal Music Colleague,

On June 15, I begin the major practicum work of my doctoral studies. From then until next February, I will be working on ways to increase the enrollment of choral ensembles.

Once again, I need your opinions and help.

Please take a moment and answer the following questions. The survey should take only 5 minutes to complete.

1. Were you satisfied with the number of students that performed in your Spring Concert? Yes_____No_____

2. Did you already recruit for next year?
Yes_____No_____

3. Do you actively recruit in the fall?
Yes_____No_____

4. Please help me to build a data base of choral titles we can all share:

The best piece on my Spring Concert
was_____
(Please list title and composer)

The name of any song which was above grade level
_____

The name of any song which was below grade level
_____

5. Finally, please write down your student's perceptions of chorus at the middle school and high school level. (If you never heard anything, leave it blank).

Please return this today in the envelope enclosed. The results will be shared in the fall. All responses are held in confidence. Do not put your name on this paper.

HAVE A GREAT SUMMER AND .....THANKS!

Dave Weintraub

# APPENDIX I

## MEMO TO MUSIC SUPERVISOR REGARDING SUMMER MUSIC CURRICULUM COMMITTEE

**To**: Mr. William K. Shotwell, Director of Fine Arts

**From**: Summer Music Curriculum Committee: David Weintraub, Susan Viksne, Wilbur Whitman, Beverly Drudik

**RE**: Results of Teacher Survey/Results of Summer Music Curriculum Committee/Suggestions for Fall staff meeting

**Date**: August 21, 1991

Based on the June 13 survey of music teachers regarding their thoughts on recruitment, the following are current needs that were indicated.

| | |
|---|---|
| All grades | All teachers noted that they do recruit for chorus. |
| Grades 4-5 | All students do not use only printed music, thus not reinforcing note reading skills taught in general music. |
| Grade 6 | Students are not exposed to three part music, thus not preparing them for middle school. |
| Grade 8 | Students are not exposed to four part music, thus not preparing them for high school. |
| Grades 6-12 | Teachers have concerns regarding the effect of the Gospel Choir upon high school choral enrollment. |
| Grades 7-12 | There is greater pressure to recruit at this level because of eighth grade "cycle" and the number of high school elective offered. |

Based on the summer curriculum committee studying the correlation between the general music curriculum and the choral curriculum, the following suggestions are offered:

| | |
|---|---|
| Grades 4-5 | Further stress note reading skills as they appear in the curriculum, so that not only instrumentalists, but also vocalists will have the proper training needed to read as well as sing two part music notation. |
| Grades 4-5 | Assure that only printed music is used for choral ensembles, much the same way it is for |

instrumental ensembles. This will reinforce the note reading skills mentioned in the above paragraph.

Grade 6 Teach more advanced note reading skills. Because sixth grade is the last grade in which the district has mandated general music, it is imperative that these students be afforded the proper training to assure that students be familiar with the rudiments of music reading skills when they attend middle and high schools.

The committee suggests that the following steps be taken to assure that students are prepared to meet the challenge of more difficult music, while increasing their desire to remain in choral ensembles:

1. Share the above information with all music education staff members at the first faculty meeting in the 1991-1992 school year.
2. Have each teacher offer suggestions as to how to remedy these problems with concrete suggestions.
3. Test these suggestions in class and in chorus.
4. Have each teacher share with others the results of testing these suggestions.
5. After a period of time, solidify these suggestions in the form of educational objectives.
6. Revise the existing curriculum with the new objectives.
7. Submit the new objectives for your review

# APPENDIX J

## LIST OF OBJECTIVES BASED ON THE TEACHER-DESIGNED SKILLS

Dear Music Staff:

Enclosed find another copy of the 50 skills that we mutually decided were necessary for choral growth.

## Please

Circle the number preceding each skill **if you currently teach this skill**

2. Look at the objectives after each skill with me. If you agree with it, do nothing. If you would like to suggest to the group a change, please discuss your feelings now. (If no level of completion is noted (e.g. 80% of the time, it is assumed that the objective calls for the objective to be met all of the time by all students.
SWBAT=*Students will be able to...)*

***A. New Materials:*** - - - - -

1.Videotaping
Teachers will videotape at least one rehearsal before each concert and play tape for the chorus, so they can self-evaluate their singing.

2.Vocalisms
Students will vocalise for at least 5 minutes at the beginning of each rehearsal

3. Use of magazine *Music K-8*
Teachers will subscribe to at least one professional music education journal or magazine per year.

4. Use of textbook *Teaching the Elementary School Chorus*
Teachers will order one professional text, as part of their supply order each year.

***B. Most effective method of teaching choral music:***

1.Use of daily breathing exercises
SWBAT use diaphragmatic breathing in all their singing.

2. Sectional rehearsals
   SWBAT sing their parts both in sectional rehearsals and large group rehearsals.
3. The use of octavos
   SWB provided with and be able to read a choral octavo for each song they are rehearsing.
4. The use of private lessons for students with pitch problems
   Private lessons, either after school, or during resource periods, will be provided to work with those students who have pitch problems.
5. Rote teaching of notes
   Teachers will use rote teaching of notes, only when necessary, to teach difficult pitch problems.
6. A capella singing of parts
   Within the last month before a concert, all students will be able to sing their choral part a capella.
7. Reduce use of printed piano accompaniment
   Teachers will not exclusively use the piano accompaniment of a choral piece until several weeks before a concert.

***C. Skills that should be mastered in chorus:***

1. Follow one's vocal part in the octavo
   SWBAT follow their own vocal part in any piece of choral music.
2. Produce a pleasing sound on pitch
   SWBAT produce a pleasing vocal sound, on pitch.
3. Read the direction of the notes (lower grades) and note names (upper grades). Students in grades 3-6 will be able to identify the direction in which written notes are moving, while those in grades 7-12 will be able to do the above, as well as name the note.
4. Sing a capella
   Students in all grades will perform one piece of music on each concert that was written a capella.
5. Hear when one and others are singing the wrong notes
   After one month of rehearsing a given piece of music, all students will be able to identify the correct pitch of a passage of music, they are rehearsing.
6. Blend with others
   SWBAT produce a musical tone; one that blends with others.

7. Learn social skills
   SWBAT work together to create a positive feeling and pride within their group.
8. Develop large group skills
   SWBAT follow the specific classroom rules that are specific to large class instruction (these may include *not calling out, learning not to talk, etc.)*
9. Sing rounds, descants, and melodies at certain intervals
   Students in grades 3-6 will be able to sing rounds of three parts and more. These students will also be able to sing a descant to a melody. Students in grades 6-12 will also be able to correctly sing difficult intervals, such as 7ths, 9ths, and tritones on pitch.
10. Read intervals
    Students in grades 7-12 will be able to identify music intervals and sing them on request.
11. Obtain good tone quality
    SWBAT obtain a solid quality of tone, using standard principles of breathing, support, and in the case of older singers, resonance.
12. Sing on pitch in all grades.
    SWBAT sing their choral part on the correct pitch.
13. Sing in two part harmony grades 3-5.
    Students in grades 3-5 will perform at least 80% of their songs in no less than two-part harmony.
14. Sing in three part harmony grades 6-8
    Students in grades 6-8 will perform at least 80% of their songs in no less than three-part harmony
15. Sing in four part harmony grades 9-12.
    Students in grades 9-12 will perform at least 80% of their songs in no less than four-part harmony, with the remainder in three part harmony.
16. Sing in foreign languages
    SWBAT will perform at least one piece of choral music per year in a language other than English. For grades 3-6, this can be substituted with a foreign language portion of a song.
17. Memorize music
    SWBAT memorize their choral music and sing it from memory at a concert. This objective need not be mastered if the high school or middle school is performing a large choral work (e.g. Messiah, or a Mass)

18. Learn on-stage skills.
    SWBAT perform on-stage (both on choral risers, and on the stage itself, demonstrating poise, ability to follow the conductor and graciousness.
19. Use of proper diction
    SWBAT sing their music with proper enunciation and pronunciation.
20. Follow a conductor's directions
    SWBAT follow the direction of the conductor. The amount and subtlety will increase with child development
21. Sing with energy
    SWBAT sing with energy on-stage, demonstrating pride for their group and the enjoyment of song.

***D. Measurement of above skills***

1. Use of videotape and audiotape
   Teachers will use electronic media, such as video and audiotaping to evaluate the progress of their ensembles. The tapes will be studies for pitch, dynamics, clarity of words, and extra-musical occurrences
2. Use of sight reading materials
   Teachers will use unfamiliar pieces of music to evaluate the progress of their ensembles. Secondary students should be able to read an unknown piece of music with 50% accuracy of pitch on the first reading. Elementary choruses will be tested in this way.

3. Testing of individual students.
   Teachers will test students for pitch, tone quality, and breath support, not in a group, but one at a time.
4. Small group activities
   Teachers will evaluate students in small groups, such as quartets, for the measurement of skills.
5. Student self-evaluation
   Middle school and high school students will be allowed to evaluate themselves one time per month in the areas of participation, behavior, correct pitch, and musicality. This grade will average into 20% of the marking period grade.
6. Non-evaluative observation by colleague
   Music teachers will invite a colleague to a rehearsal or concert, at least one time per semester.

7. A capella singing of parts
   Teachers will evaluate students by having them sing their part a capella. Students must sing 75% of the notes correctly to obtain mastery.

***E. Techniques suggested for future and continued student involvement***

1. Use of quality music
   Teachers will choose quality music, based on the historical standards of excellent compositional and arrangement techniques, when planning a concert.
2. Show respect for each student; praise for each one
   Teachers will respect each student, regardless of their vocal ability. Students will be individually praised as often as possible.
3. Allow anyone who wishes to sing to join chorus
   Teachers will allow an open enrollment policy for chorus.
4. Use of a wide level of music
   Teachers will choose a variety of music on each concert, where appropriate, so that students can be exposed to the many styles of vocal composition.
5. Make music match developmental level
   Teachers will choose music that matches the developmental level of the child. This would include, the ability to sing in parts and the ability to perform subtleties of dynamic and phrasing, among other things.
6. Choose music that is interesting to students
   Teachers would choose music that is interesting and fun to perform.
7. More chances to perform outside of school
   Students would be provided with opportunities to perform outside of the public school environment, each year. Elementary children will have at least one out of school concert per year, middle school students would have at least two, and high school students, at least four.
8. More chances to perform in school, besides the Holiday and Spring Concerts Events as mini-recitals and short seasonal assemblies would be offered for students as an opportunity to be exposed to choral music.
9. Choral festivals
   An annual intra-district choral festival will be offered to

further expose children to their chance to join chorus.

10. Performance of staged works that appeal to future audiences
    Each chorus, grades 3-8 will perform either a staged work or a choral work with choreography (usually hands) at least once every other year to further arouse interest in the joy of chorus.
11. Exposure to non-school choral groups
    At least once every three years students will have an opportunity to be the part of an audience at local and professional chorus concerts.

# APPENDIX K

## FINAL REVISION OF CHORAL OBJECTIVES

### *I. New Materials:*

A. Grades 4-6

1. Teachers will videotape at least one rehearsal before each concert and play tape for the chorus, so they can self-evaluate their singing.
2. Students will vocalize for at least 5 minutes at the beginning of each rehearsal

B. Grades 7-8

1. Same as Objective A.1.
2. Students will vocalize for at least 5 minutes at the beginning of each rehearsal. These vocalisms will include at lease one exercise for support and diaphragmatic breathing.

C. Grades 9-12

1. Same as Objective A.1.
2. Same as Objective B. 2.
3. Once a week, students will vocalize using a sightsinging textbook for at least 10 minutes. Seventy percent of the students will be able to sing that week's sightsinging exercise will no more than 5 errors each.

### *II. Effective teaching methods*

A. Grades 4-6

1. Teachers will use both sectional rehearsals and large group rehearsals to monitor that students are able to sing their own vocal part.
2. Students will be provided with at least 4 choral octavos for each concert. Teachers will instruct students on how to read an octavo.
3. Private lessons, may be provided to work with those students who have pitch problems, if the teacher is provided with resource periods.
4. Teachers will use rote teaching of notes, only when necessary, to teach difficult pitch problems. Rote teaching may be necessary for those songs where a songsheet is used.
5. Teachers will not exclusively use the piano accompaniment of a choral piece until several weeks before a concert.

B. Grades 7-8

1. Students will be able to demonstrate the use of diaphragmatic breathing in all of their singing by supporting the tone.
2. Students will be provided with choral octavos for each song on every concert. Teachers will instruct students on how to read an octavo.
3. Same as Objective A.3.
4. Teachers will use rote teaching of notes, only when necessary, to teach difficult pitch problems. Choral rehearsals will incorporate lessons on the identification of musical symbols that will direct students to independent thought.
5. Within the last month before a concert, all students will be able to sing their choral part a capella.
6. Teachers will not exclusively use the piano accompaniment of a choral piece until several weeks before a concert.

C. Grades 9-12

1. Students will be able to demonstrate the use of diaphragmatic breathing in all of their singing by supporting the tone and identifying the physical characteristics that incorporate such breathing.
2. Students will be provided with at choral octavos for each song on every concert. Teachers will instruct students on how to read an octavo during the first week of each marking period.
3. Small group lessons will be provided to work with those students who have pitch problems or simple wish to improve their vocal technique. These lessons will be offered for credit during the students' lunch period.
4. Rote teaching of notes, is not considered appropriate on this level, for the teaching of notes. Choral rehearsals will incorporate lessons on the identification of musical symbols that will direct students to independent thought. Rote teaching might be deemed
necessary for certain foreign language texts.
5. Same as Objective 5B.
6. Same as Objective 6B.

### *III. Choral Skills*

A. Grades 4-6

1. Students will be able to follow their own vocal part in any piece of choral music.
2. Students will be able to produce a pleasing vocal sound, on pitch.
3. Students in grades 3-6 will be able to identify the direction in which written notes are moving, up or down and be able to sing in the correct direction.
4. Students will be able to produce a musical tone; one that blends with others.
5. Students will be able to work together to create a positive feeling and pride within their group.
6. Students will be able to follow the specific classroom rules that are specific to large class instruction (these may include *not calling out, learning not to talk, etc.)*
7. Students in grades 4-6 will be able to sing rounds of three parts. They will also be able to sing a descant to a melody.
8. Students will be able to obtain a solid quality of tone, using standard principles of breathing, support, and in the case of older singers, resonance.
9. Students will be able to sing their choral part on the correct pitch.
10. Students will perform at least 80% of their songs in no less than two-part harmony.
11. Students will be able to will perform at least one piece of choral music per year in a language other than English. For grades 4-6, this can be substituted with a foreign language portion of a song.
12. Students will be able to memorize their choral music and sing it from memory at a concert.
13. Students will be able to perform on-stage (both on choral risers, and on the stage itself, demonstrating poise,graciousness,as well as the ability to follow the conductor.
14. Students will be able to sing their music with proper enunciation and pronunciation.
15. Students will be able to follow the direction of the conductor. At this level students will be able to respond to entrance cues, cut offs and changes in dynamic levels.

16. Students will be able to sing with energy on-stage, demonstrating pride for their group and the enjoyment of song.
17. Students will be exposed to musical styles of Non-Western and non-American cultures.

B. Grades 7-8

1. Students will be able to follow their own vocal part in any piece of choral music.
2. Students will be able to produce a pleasing vocal sound, on pitch.
3. Students will be able to identify the direction in which written notes are moving, up or down and be able to sing in the correct direction. Students will also be able to identify and respond to common musical directions, such as dynamic markings, temps markings, and other symbols and directions.
4.Students will perform one piece of music annually that was written a capella.
5. After one month of rehearsing a given piece of music, all students will be able to identify the correct pitch of a passage of music, they are rehearsing.
6. Students will be able to produce a musical tone; one that blends with others.
7. Students will be able to work together to create a positive feeling and pride within their group.
8. Students will be able to follow the specific classroom rules that are specific to large class instruction (these may include *not calling out, learning not to talk, etc.)*
9. Students will be able to sing rounds of three parts and more a capella. Students will also be able to correctly sing difficult intervals, such as 7ths, 9ths, and tritones on pitch.
10. Students will be able to obtain a solid quality of tone, using standard principles of breathing, support, and in the case of older singers, resonance.
11. Students will be able to sing their choral part on the correct pitch.
12.Students in grades 7-8 will perform at least 80% of their songs in no less than three-part harmony
13.Students will be able to will perform at least one piece of choral music per year in a language other than English.
14. Students will be able to memorize their choral music and sing it from memory at a concert.

15. Students will be able to perform on-stage (both on choral risers, and on the stage itself, demonstrating poise, ability to follow the conductor and graciousness.
16. Students will be able to sing their music with proper enunciation and pronunciation.
17. Students will be able to follow the direction of the conductor. The amount and subtlety will increase with child development
18. Students will be able to sing with energy on-stage, demonstrating pride for their group and the enjoyment of song.
19. Students will be exposed to music that allows for free emotional expression.
20. At least one time per year, the students will sing an original or simplified version of a work of the classical repertoire.

C. Grades 9-12
1. Students will be able to follow their own vocal part in any piece of choral music.
2. Students will be able to produce a pleasing vocal sound, on pitch.
3.Students will be able to identify the notes and the common musical symbols of an octavo.
4.Students will perform one piece of music on each concert that was written a capella.
5. After one month of rehearsing a given piece of music, all students will be able to identify the correct pitch of a passage of music, they are rehearsing.
6. Students will be able to produce a musical tone; one that blends with others.
7. Students will be able to work together to create a positive feeling and pride within their group.
8. Students will be able to correctly sing difficult intervals, such as 7ths, 9ths, and tritones on pitch.
9. Students will be able to identify music intervals and sing them on request.
10. Students will be able to obtain a solid quality of tone, using standard principles of breathing, support, and in the case of older singers, resonance.
11. Students will be able to sing their choral part on the correct pitch.
12. Students in grades 9-12 will perform at least 80% of their songs in no less than four-part harmony, with the remainder in

three part harmony.
13. Students will be able to will perform at least one piece of choral music per year in a language other than English.
14. Students will be able to memorize their choral music and sing it from memory at a concert. This objective need not be mastered if the high school or middle school is performing a large choral work (e.g. Messiah, or a Mass)
15. Students will be able to perform on-stage (both on choral risers, and on the stage itself, demonstrating poise, ability to follow the conductor and graciousness.
16. Students will be able to sing their music with proper enunciation and pronunciation.
17. Students will be able to follow the direction of the conductor. The amount and subtlety will increase with child development. Students will be exposed to the rudiments of conducting, so that a student conductor can be used at least one time per year.
18. Students will be able to sing with energy on-stage, demonstrating pride for their group and the enjoyment of song.
19. Students will perform at least two standards of the classical choral repertoire annually.
20. Students will be encouraged to participate in festivals and concerts regionally and state-wide.

### *IV. Measurement of skills*

A. Grades 4-6
1.Teachers will use electronic media, such as video and audiotaping to evaluate the progress of their ensembles. The tapes will be studies for pitch, dynamics, clarity of words, and extra-musical occurrences
2. Music teachers will invite a colleague to a rehearsal or concert, at least one time per year.
3. Teachers will evaluate students by having them sing their part a capella. Students must sing 75% of the notes correctly to demonstrate mastery.
4. Students will demonstrate the importance of being in a group by attending the evening performance of the Holiday and Spring Concerts.

5. Students will be graded on their ability to follow the rules of a large musical group. These rules might include being on time, having one's music and singing joyfully.

B. Grades 7-8

1.Teachers will use electronic media, such as video and audiotaping to evaluate the progress of their ensembles. The tapes will be studies for pitch, dynamics, clarity of words, and extra-musical occurrences

2.Teachers will use unfamiliar pieces of music to monitor the progress of their ensembles. Middle school students should be able to read an unknown piece of music with 80% accuracy of their entrances on the first reading. They will not be evaluated for their ability to sing the pitch correctly.

3. Teachers will test students for pitch, tone quality, and breath support, in their individual sections. Teachers will evaluate students in small groups, of no more than 10 students, for the measurement of skills.

4. Music teachers will invite a colleague to a rehearsal or concert, at least one time per semester.

5.Teachers will evaluate students by having them sing their part a capella. Students must sing 60% of the notes correctly to obtain mastery.

6. Students will demonstrate the importance of being in a group by attending the evening performance of the Holiday and Spring Concerts. Failure to attend will lower the marking period grade of a student by at least 20 points.

C. Grades 9-12

1. The teacher will use electronic media, such as video and audiotaping to evaluate the progress of their ensembles. The tapes will be studies for pitch, dynamics, clarity of words, and extra-musical occurrences

2. The teacher will use unfamiliar pieces of music to evaluate the progress of their ensembles. High school students should be able to read an unknown piece of music with 50% accuracy of pitch on the first reading.

3. The teacher will test students for pitch, tone quality, and breath support, in small groups, such as quartets, for the measurement of skills.

4. High school students will be allowed to evaluate themselves one time per month in the areas of participation, behavior, correct pitch, and musicality. This grade will average into 20% of the marking period grade.
5.The music teacher will invite a colleague to a rehearsal or concert, at least one time per semester.
6. Teachers will evaluate students by having them sing their part a capella. Students must sing 75% of the notes correctly to obtain mastery.
7. Students will demonstrate the importance of being in a group by attending the evening performance of the Holiday and Spring Concerts. Failure to attend will lower the marking period grade of a student by at least 20 points.

***V. Techniques to maintain and increase student involvement***
***(For all grade levels)***

1. Teachers will choose quality music, based on the historical standards of excellent compositional and arrangement techniques, when planning a concert.
2. Teachers will respect each student, regardless of their vocal ability. Students will be individually praised as often as possible.
3. Teachers will allow an open enrollment policy for chorus. If sufficient enrollment warrants it in the future, a select choir can be planned into the high school schedule. Until that time, a *travelling choir* will meet on a regular basis after the high school day, for students who wish further choral experiences.
4. Teachers will choose a variety of music on each concert, where appropriate, so that students can be exposed to the many styles of vocal composition.
5. Teachers will choose music that matches the developmental level of the child. This would include, the ability to sing in parts and the ability to perform subtleties of dynamic and phrasing, among other things.
6. Teachers would choose music that is interesting and fun to perform.

7.Students would be provided with opportunities to perform outside of the public school environment, each year. Elementary children will have at least one out of school concert per year, middle school students would have at least two, and high school students, at least four.
8. Events as mini-recitals and short seasonal assemblies would be offered for students as an opportunity to be exposed to choral music.
9. An annual intra-district choral festival will be offered to further expose children to their chance to join chorus.
10. Each chorus, grades 3-8 will perform either a staged work or a choral work with choreography (usually hands) at least once every other year to further arouse interest in the joy of chorus.
11. At least once every three years students will have an opportunity to be the part of an audience at local and professional chorus concerts.
12. Teachers will include, as part of their course of study, discussions with students about the choral program in future grades and schools they will be attending.

# APPENDIX L

## CORRELATION BETWEEN REVISED OBJECTIVES (APPENDIX K) AND MUSIC CHOSEN FOR DISTRICT HOLIDAY CONCERTS

The following is a selection of octavos chosen by vocal music teachers for use on all grade levels. The skills taught through the choice of these songs is noted in the right column.

| SONG TITLE<br>COMPOSER/PUBLISHER | OBJECTIVE NUMBER<br>AS LISTED IN<br>APPENDIX K<br>(Section III: Choral Skills) |
|---|---|
| **GRADES 3-6** | |
| *Do You Hear What I Hear?* | 1,2,4,5,6,9,10,12,14,15,16 |
| *Born to Us a King* | 1,2,4,5,9,10,12,14,15,17 |
| *This is the Time* | 1,2,3,4,8,10,12 |
| **GRADES 7-8** | |
| *Carol of the Bells* | 1,2,4,6,10,14,16 |
| *Eight Nights, Eight Lights* | 1,2,3,6,7,10,11,12,19 |
| *Alluluja* | 1,2,3,6,9,11,13,17,19,20 |
| **GRADES 9-12** | |
| *I Saw Three Ships* | 1,2,4,6,7,11,12,17 |
| *O Magnum Mysterium* | 1,4,6,11,12,13,17,19 |
| *Lo, How a Rose E'er Blooming* | 1,4,6,12,17,19 |
| *Three Songs for Chanukah* | 1,10,12,16 |
| *Gloucestershire Wassail* | 1,4,6,12,16 |

# APPENDIX M

## COPY OF MEMO FROM FINE ARTS SUPERVISOR

To: All Vocal Music Teachers
From: William K. Shotwell, Fine Arts Supervisor
Date: January 21, 1992

Changes in the style of the teacher-designed curriculum

It is suggested, that before the new curriculum be incorporated into the district's master plan that one minor change be made:

Do not repeat the same objective for each grade, should that objective be important for all grades. Instead, create a new section entitled "ALL GRADES". Then follow it up with the individual sections of elementary, middle school, and high school. These sections should prove to be shorter and the curriculum will be far less wordy.

I am very impressed with and proud of the work that the members of this department have done in creating these objectives. Let's make them work!!!

William K. Shotwell
Fine Arts Supervisor